

Introduction to Literary Chinese

PART TWO

Texts, Glosses, Notes

2013

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version 1

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Introduction

This set of readings builds on the texts included in Part One. The earlier volume focused on basic grammatical features of *wényánwén*, as found in Classical and Hàn era texts; this volume includes few grammatical notes, but selects texts intended to broaden the chronological range of students' *wényánwén* experience. All texts date from the period from the Latter Hàn to the Míng-Qīng transition, the one exception being a brief selection from a contemporary Chinese encyclopaedic dictionary.

Apart from the dictionary example, the selected texts include five essays, two Táng poems of moderate length and a popular poem from the Hàn, a prose poem (or “rhapsody” [fù]) from the Sòng, a short Six Dynasties era tale, and a brief selection from a commentarial edition of the *Analects*. Most are presented in traditional editions without punctuation in order to provide students an opportunity to extend their skills in discovering phrase and sentence breaks on their own and deciphering the non-standard character forms commonly found in traditional wood-block editions. Except for the poems of regular line length, fully punctuated versions of all traditional texts are provided in an appendix, so that students can check their work or find hints that can help them avoid the obstacle of compounded mis-parsing of sentences.

Glossaries are provided for all lessons. As in the first part, no knowledge of Chinese characters is assumed other than the basic counting numbers, but lexical items that were glossed in Part One are not glossed again unless a new character meaning is introduced, in which case an asterisk appears before the gloss. However, for two of the lessons, glosses are basically Chinese-Chinese, with only a few English words added, and in some cases definitions may include unfamiliar characters. The goal here is to accustom students to the skills necessary to use Chinese-Chinese dictionaries, something which is essential for advanced work. A master vocabulary list for Part Two, organized by stroke count, is provided in Appendix II.

Grammatical issues are dealt with in the notes, rather than in separate grammar sections; the notes otherwise address problematic phrases, cultural context, and literary issues. Each text has a brief introduction that contextualizes the reading with biographical or other types of sinological information. No independent exercises are included in Part Two, as the focus is on literary texts and reading skills, rather than on grammar and vocabulary.

The lessons in this volume should constitute a transition. The texts are for the most part somewhat more difficult than those in Part One, and the reduction in grammar notes challenges students to discover on their own viable explanations for complex syntax or ambiguous constructions. But glosses continue to provide time-saving support, and the notes attempt to expand students' cultural knowledge and literary appreciation. The skills developed in this way should allow students to proceed to the next stage, which involves reading texts in modern annotated editions, working out through “reverse engineering” solutions to *wényánwén* problems by consulting translations into Mandarin or English, and consulting high quality scholarly dictionaries. Strengthening *wényánwén* skills by these means is a never ending process, one that gradually empowers scholars to approach unannotated texts in research contexts with increasing, but never complete success.

Late and Post-Hàn texts are not my area of expertise. I was fortunate in developing Part Two to have the chance to test it with a class that included several student-teachers with strong *wényánwén* training. They detected and corrected many errors, and I owe them a debt of gratitude.

Text 1

《五柳先生傳》

陶淵明

Táo Yuānmíng (365-427) is one of the most famous writers of the Six Dynasties (六朝 liù cháo) era, a long and politically complex period that extends from the fall of the Hàn Dynasty in 220 to the rise of the Súi 隋 in 589. Táo played a particular role in cultural history, serving as the most famous model of the reclusive *literatus*, who withdraws from the social world of political contention to a life of contemplation in a primitive, natural setting.

Táo's given name (*míng* 名) is usually reported as Qían 潛. Some sources report that Yuānmíng was his *míng*, but it is more often said to be his “style name” (*zì* 字), the name given to a young man at the time he assumed his earliest “public role” upon reaching adolescence. Táo was also known by a *hào* 號 (sobriquet, an informal honorific, bestowed or self-bestowed later in life, sometimes coined posthumously): Jìngjié 靖節. Like many well known *literati*, his collected works (*wénjí* 文集) employs this name, and is known by the title *Jìngjié xiānshēng wénjí* 靖節先生文集, which is where the text in this lesson appears. Another *hào* by which Táo was known was the self-bestowed Wǔliǔ Xiānshēng 五柳先生, which Táo clearly assumed readers of this text would be aware of.

Early in life, Táo entered service as a government official, and rose to become a district magistrate. However, shortly after he began his term, a court supervisor paid him a visit and demanded that he appear before him in full regalia, as ritual *lǐ* would require. Disgusted by this show of political pedantry, Táo declined to continue in office and instead retreated to a life devoted to moral purity, spontaneity, poetry, and, most profoundly: wine. His conduct reflected widespread admiration of the ideas of the anti-political pre-Qín philosopher Zhuāngzǐ 莊子, and his writing conveys the spirit of the Neo-Daoist traditions of the Six Dynasties era.

This spirit is vividly reflected in the short text selected here. Apart from being included in Táo's collected works, this essay was also incorporated in a famous anthology of the late Imperial period known as *Gǔwén guānzhǐ* 古文觀止, a large selection of literary items stretching from the pre-Qín era through the Míng. A number of other items in the present collection have been selected from this anthology, which became during the twentieth century close to a standard text for young people studying *gǔwén*.

五柳先生傳

先生不知何許人也亦不詳其

無何本云一

姓字宅

邊有五柳樹因以爲號焉閒靖少言不慕榮利好

讀書不求甚解每有會意便欣然忘食性嗜酒家

貧不能常得親舊知其如此或置酒而招之造飲

輒盡期在必醉既醉而退曾不吝情去留環堵蕭

然不蔽風日短褐穿結簞瓢屢空晏如也常著文

章自娛頗示己志忘懷得失以此自終贊曰

黔婁有言不戚戚於貧賤不汲汲於富貴其言茲

若人之儔乎

今一本作味其言一本作極其言
今从李公煥本毛晉本作其言酣觴

賦詩以樂其志無懷氏之民歟葛天氏之民歟

詞彙

柳	liǔ	(N) a willow tree
許	xǔ	(V) to permit; (Adv) approximately; (N) place
詳	xiáng	(V) to know, to know in detail
宅	zhái	(N) a home, a dwelling
邊	biān	(N) an edge, side; (Prep) beside
號	hào	(N) an informal name; (V) to call someone by a name (NB: háo: [V] to cry out)
閒	xián	(N) leisure; (SV) at leisure (allograph for 閑)
靖	jìng	(SV) calm, tranquil, peaceful
慕	mù	(V) to hope for; to be jealous of
讀	dú	(V) to study; to read
每	měi	(Adnoun) every; (Adverb) every time; frequently
會	huì	*(V) to match, tally with
便	biàn	(Adv) thereupon; soon afterwards
嗜	shì	(V) to like, have a taste for
舊	jiù	*(N) long time friend or acquaintance
置	zhì	(V) to set in place, to establish
招	zhāo	(V) to summon, call
造	zào	(V) to create; to go to (someplace)
輒	zhé	(Adv) in every case; soon thereafter (NB: close in function to zé 則)
期	qí	*(N) a hope, a plan (class cleavage form for 所期)
曾	zēng	*(Adv) [not] even, at all (NB: distinguish from céng, as in 未曾: has/had never)
吝	lìn	(Adj) stingy; (V) to be stingy about (allograph for 吝) (here: to constrain)
留	liú	(V) to remain, tarry
去留		(R+R) remaining or staying: protocols of visiting
環	huán	(N) a ring; (V) to encircle
堵	dǔ	(N) a room or space enclosed by walls [for 環堵, see 注 1]

蕭然	xiāorán	(SV) desolate, barren
褐	hé	(N) coarse cloth
穿	chuān	(V) to wear; to penetrate; (SV) to be penetrated
結	jié	*(V) to thread, weave; (N) weave (of a fabric)
簞	dān	(N) a coarse food basket [for this and the following items, see 注 2]
瓢	piáo	(N) a dipper
屢	lǚ	(Adv) frequently, multiple times
空	kōng	(SV) empty
晏	yàn	(N) ease, comfort
如	rú	*(Adverbial suffix) in the manner of (equivalent to 然)
	晏如	(SV) at ease, carefree
著	zhù	(V) to author (a literary work)
娛	yú	(N) pleasure, amusement; (V) to give pleasure to, amuse
頗	pǒ	(Adv) rather, to some degree (a mild intensifier)
懷	huái	*(V) to care for, to long for
得失	déshī	(N) [R+R] successfulness, gain and loss
贊	zàn	(V) to praise; (N) a eulogy, a literary coda in the form of a eulogy
黔婁	qiánlóu	(N) name of a sagely man [see 注 3]
戚戚	qīqī	(SV) worried, preoccupied, distraught
汲汲	jíjí	(SV) eager, impatient
茲	zī	(Pron) this (like 此); (Conj) then (like 則)
儔	chóu	(N) friend, counterpart
味	wèi	*(V) to taste, to ponder
从	cóng	(V) equivalent to 從: “to follow” (NB: The short form, from which the contemporary simplified character is derived, is typically used in commentary and philological contexts.)
李公煥		Lǐ Gōnghuàn (late Sòng / early Yuán), earliest annotator of Táo’s works
毛晉		Máo Jìn (1599-1659), an annotator of Táo’s works

酣	hān	(V) to indulge in drink Note: Here, some editions have 銜 xián: (N) a horse's bit; (V) to hold in the mouth
觴	shāng	(N) wine goblet
賦	fù	(V) to intone (a poem)
無懷氏	wúhuái shì	(N) a legendary clan of kings in a primitive era
葛天氏	gétiān shì	(N) a legendary clan of kings in a primitive era
據	jù	(V) to rely on; base (something) on [NB: syn.: 按 àn]
陶澍		Táo Shù. A Qīng era editor [澍 shù (N) timely rain]
四部備要		A widely circulated 20 th century edition of traditional texts

注 (zhù: [N] note)

- 1.1** 先生不知 (*line 1*). The interest of this text largely resides in the fact that the author and subject of the account were, in fact, a single person. The direction that this humorous approach will take is made clear in this initial phrase: Xiānshēng clearly is not the Subject syntactically, rather, as ellipsed *wǒ* 我 must be supplied, in this way splitting the author in two as narrator-subject and narrative object from the outset.
- 1.2** 因以為號焉 (*line 2*). The particle *yān* 焉, which is a fusion of *yú* 於 and *zhī* 之 when it appears at the end of a sentence, generally retains the locative sense of its fused components. In the phrase appearing here, the particle 焉 is likely chosen to point back to the location of the dwelling and its five willows.
- 1.3** 閒靖少言 (*line 2*). Probably an example of false parallelism. The initial two-character phrase is clearly best analyzed as a compound Stative Verb, where the elements retain their original meanings but form a complementary unit ([he was] relaxed/calm), but the second phrase may be better analyzed as an adverb/verb structure (rarely spoke) rather than as an SV ([he was] rarely-spoken). Literary parallelism, a strong aesthetic component of traditional writing, often involves mere surface parallels like this one, without loss of artistic grace.
- 1.4** 每有會意 (*line 3*). Here, *měi* functions as an adverb before the existential verb *yǒu*: in Mandarin we would use *měi* as an adnoun and insert *cì* 次. 有會意 can be understood in two ways, one of which clearly fits better in this case. We could interpret it as 會之意: “an encountered idea,” or as 所會意者: “that which met up with (matched) his [own] ideas (or his own thinking).”

- 1.5 忘食 (*line 3*). This is likely a literary allusion (典故 *diǎngù*), echoing the *Lúnyǔ* 論語 (7.19), in which Confucius describes himself in this way: 其為人也，發憤忘食，樂以忘憂，不知老之將至 (憤 *fèn*: [N] anger, agitation; here: eager interest): “As a man, when agitated in thought he forgets to eat, joyfully forgetting his cares, not realizing that old age is near at hand.”
- 1.6 性嗜酒 (*line 3*). A first impulse may be to treat *xìng* a Subject in this phrase, but that it clearly not viable. Taking is as a Topic, with *shìjiǔ* as Predicate, requires us to resume *xìng* as Subject (性：[性]嗜酒), also not viable. Here, *xìng* is adverbial (“by nature”), the implicit Subject being 五柳先生.
- 1.7 親舊知其如此 (*line 4*). **The pronoun *qí* 其 in object phrases.** The word *qí* sometimes appears to function much like the Mandarin pronoun *tā* 他, but there are distinctions in its behavior that signal essential differences. For example, *親舊知其 (“Intimates knew him”) is not possible as a complete phrase; *qí* never appears as an independent object-pronoun. When *qí* governs an object phrase, it is always integrated within that phrase as a part of a complex nominal unit that may be construed as involving some sort of genitive or possessive case. In this instance, although the basic meaning of the text would not be violated by a translation such as, “Intimates knew he was like this,” the underlined verbal phrase does not reflect the *wényánwén* syntax, which would be more accurately represented using noun phrases, as in, “Intimates were aware of his being like this,” or, “Intimates were aware [of that fact] that he was like this.” (One could equally well interpret this *qí* as referring to “his situation.”)
- 1.8 環堵 (*line 5*). The earliest appearance of this phrase is in *Zhuāngzǐ* 莊子 (*Ràng wang* 讓王 chapter), where Confucius’s excellent but impoverished disciple Yuán Xiàn 原憲 is pictured in poverty, inhabiting a dwelling of this description.
- 1.9 曾不吝情去留 (*line 5*). The underlying grammar would be most clearly expressed if *qùliú* were preposed as a Topic: “As for [protocols of when/how to] depart or tarry . . .” *Zēng* typically appears in construction with *bú* or *wú* 無; here, it modifies the V-O compound *línqíng* (roughly: be small minded in feelings).
- 1.10 簞瓢屢空 (*line 6*). This phrase combines two allusions, both taken from the *Lúnyǔ*, and both concerning Confucius’s most outstanding disciple Yán Yuān 顏淵 (Huí 回). The first (6.11) reads: 子曰：賢哉回也。一簞食，一瓢飲，在陋巷。人不堪其憂，回也不改其樂。賢哉回也。 (“The Master said, How worthy is Hui! A simple bowl of food and a dipperful of drink, living on a shabby lane – others could not bear the cares, yet Hui is unchanging in his joy. How worthy is Hui!”) The second (11.18) includes the phrases: 回也，其庶乎，屢空, where *kōng* (“emptiness”) was understood to concern poverty (“Hui is just about there – and he is in frequent poverty”). (NB: 庶: *[SV] nearly (perfect); almost at the desired level [short form for *shùjī* 庶幾].)

Allusions. Because the two phrases considered here are *dǎngù* 典故 (literary allusions; see 注 1), their grammatical status operates on a different plane from that of their original contexts. One of the great challenges that even the most experienced *wényánwén* readers face is recognizing literary allusions, which are ubiquitous, highly valued, and often hidden in traditional literature. The point affects both grammar and meaning.

Concerning grammar: if we were to read the four characters without knowledge of their literary resonance, they would mean something like, “[his] bowl and dipper were frequently empty.” However, the sense is actually that, like Yan Hui, he was poor and lived very simply. In this way, *dānpíao* behaves like an R+R unit, basically nominal (“poverty”), but here acting like an SV (“[he] was poor”). In the case of *lǚkōng*, the original Adv – SV structure can be maintained (“[he] frequently was without resources”), but it is probably preferable to read this as a conventional SV, parallel to *dānpíao* and bearing the same sense.

Concerning meaning, use of these phrases associates the author/subject with the Confucian ideal represented by Yán Húi. As the passages noted in 注 3 indicate, the suggestion goes far beyond poverty, and concerns moral excellence associated with feelings of contentment in disregard for material wealth. As 注 2 indicates, another *dǎngù* associates him with the similar, but less famous, disciple Yuán Xiān. Both Yán Húi and Yuán Xiān are famously contrasted in early Confucian texts with Confucius’s great disciple Zǐgòng 子貢, who became fabulously rich as a merchant.

- 1.11 贊曰 (*line 7*). This phrase serves as formal notation within the essay, and operates on a different rhetorical level to designate a break in literary mode. In this way, it resembles some devices in Western literature, such as the insertion of the term *Chorus* above the refrain in a poem. In Chinese texts, because of the absence of punctuation and parsimonious use of line spacing, the word *yǔe* serves to clarify the rhetorical function of the mode designation, in this case *zàn*.
- 1.12 黔婁 (*line 8*). A legendary wise man of the state of Qí 齊 during the fifth century BCE, who is said to have declined many offers of appointment to Warring States era courts. He is recorded as the author of the *Qiánlóuzǐ*, a lost work said to have been in four volumes. Some versions of this text have 黔婁之妻 [妻 *qī*: wife] here, which may bear on the meaning of the phrases below.

Text 2

《獲麟解》

韓愈

Hán Yù (768-824) was perhaps the most influential writer of the late Táng period. A formidable member of the imperial bureaucracy, he was an independent thinker, and his outspokenness was both bold and costly to his career trajectory. He was a fine poet, but as a writer he is best known as an original stylist who championed a return to older models of rhetorical simplicity (what he called *gǔwén* 古文, or “antique prose”).

In this brief but famous essay, Hán Yù comments on a mythical beast, the *lín* 麟, implicitly drawing on a particular classical text known to all Táng era scholars. An established tradition in Confucianism is a belief that the *lín* (now often referred by the compound *qílín* 麒麟) is one among several numinous beasts that appear in the world only when history is about to place a sage ruler on the throne. (Consult the “Background Text” at the close of the lesson.)

10 9 8 7 6 5 4 3 2 1

獲麟解

麟之爲靈昭昭也。詠於詩書，春秋雜出於傳記。百家之書，雖婦人小子皆知其爲祥也。然麟之爲物，不畜於家，不恆有於天下。其爲形也不類，非若馬牛犬豕豺狼麋鹿然。然則雖有麟，不可知其爲麟也。角者吾知其爲牛，鬣者吾知其爲馬，犬豕豺狼麋鹿吾知其爲犬豕豺狼麋鹿，惟麟不可知，不可知則其謂之不祥也亦宜。雖然，麟之出必有聖人在乎位，麟爲聖人出也。聖人者必知麟，麟之果不爲不祥也。又曰：麟之所以爲麟者，以德不以形。若麟之出不待聖人，則謂之不祥也亦宜。

韓愈

據《今古圖書集成》本

詞彙

愈	yù	(Adv) increasingly
解	jīe	*(N) explication
麟	lín	(N) a <i>qilin</i> (or <i>kirin</i>) beast (sometimes equated to a unicorn)
靈	líng	(N) a numinous being, a being's spirit; (SV/Adj) numinous, efficacious
昭昭	zhāozhāo	(SV) clearly visible, plain to see
詠	yǒng	(V) to chant, to sing
詩	shī	*(N) a poem; <i>The Book of Poetry</i> (<i>Shijing</i> 詩經)
春秋	chūnqiū	(N) an annals; <i>The Spring and Autumn Annals</i>
雜	zá	*(Adv) miscellaneously, here and there; (SV) interspersed
傳記	zhuànjì	(N) [R+R] narrative and historical records
百家	bǎijiā	(N) various schools of thought; teaching traditions
祥	xiáng	(SV) auspicious
畜	xù	(V) to raise (of domesticated livestock) [NB: (N) chù: livestock]
恆	héng	(SV/Adj) constant, enduring; (Adv) constantly, always
豕	shǐ	(N) a pig
豺	chái	(N) a jackal
狼	láng	(N) a wolf
麋	mí	(N) a kind of deer (David's deer)
角	jiǎo	(N) a horn; horn
鬣	liè	(N) a horse's mane
惟	weí	(Adj/Adv) only
宜	yí	(SV) appropriate, fitting
金古圖書集成		A Qīng era comprehensive encyclopaedia, in 10,000 卷

注

- 2.1 雖婦人小子 (*line 2*). The subject is ellipsed: it should be *rén* 人. The implicit verb (“to be”) would be best understood as *wéi* 為: 人雖為婦人小子 . . .
- 2.2 不類 (*line 3*). *Lèi* 類 here operates as a verb for which there is no good English equivalent. It can be understood as equivalent to *hé lèi* 合類.
- 2.3 非若馬牛犬豕豺狼麋鹿然 (*lines 3-4*). The pattern: N_1 非若 N_2 然 can be expanded to: N_1 非若 N_2 之為然 (N_1 is not like N_2 in being thus [where “thus” may have been specified or may be suggested by context]). The structure 若 . . . 然 is essentially reduplicative: “To resemble X being as it is.”
- 2.4 麟之出 . . . 不為不祥也 (*lines 7-8*). There are alternative ways to parse the underlying syntax of the two sentences on these lines. If we analyze with primary attention to the nominal clauses and the parallel *yě* 也 particles that close the two sentences, we can construct two complex equational sentences:

麟之出必有聖人在乎位 [者] 麟為聖人出 [者] 也

A

B

聖人者必知麟 [者] 麟之果不為不祥 [者] 也

A

B

The relations between the two parts of the two sentences are not conceptually the same. In the first, the logic of the statement $A=B$ is: “B implies A.” For the second, the logic is reversed: “A implies B.”

Background Text (optional material)

The classic known as the *Chūnqīu* 春秋, or *The Spring and Autumn Annals*, was a text universally studied by the men who would have comprised Hán Yù’s original audience, and all would have read his essay as a commentary on that text. The *Annals* was a terse scribal record, believed to have been compiled at the court of the state of Lǔ 魯 during the reigns of a series of twelve “dukes” (*gōng* 公) who ruled that state over the period 722-481 BCE. The preservation of the text was largely due to an interpretive tradition that Confucius himself had edited the text in such a way that the “hidden” ethical meaning of history, lying behind the dry descriptions of the narrative, could be discerned by morally accomplished readers.

The *Annals* was always studied through a set of three early commentaries, two of which were devoted to the problem of deciphering Confucius’s supposed messages. It is in one of these, the *Gōngyáng zhuàn* 公羊傳, that is, *The Commentary Tradition of Mr. Gōngyáng* (probably composed during the late Warring States and early Han periods), that the most extensive discussion of these issues appears, and this seems to have been Hán Yù’s base text. The

Gōngyáng zhuàn is written in a very unusual rhetorical style: it expresses its interpretations of the often impenetrable *Annals* text through a catechismic question/answer format, as if a student were questioning a Master on each point, until, after one or more rounds of questions, the Master is induced to provide an extended exposition.

The final entry of the *Annals* is especially perplexing. It is dated to the Spring season of 481 BCE, the fourteenth year of the reign of Aī Gōng (哀公), a duke of Lǚ, who continued to rule for many years after. The text of the *Annals* itself (the text of the “classic”: *jīng* 經) reads 「西狩獲麟」 [NB: shòu 狩: (V) to hunt]: “Hunting in the West, a *lín* was captured.”

This entry was a great puzzle for interpreters of this text: the content was surprising, since the *lín* is a legendary beast, and the placement of the entry as the last recorded event in a chronological account covering over 240 years seemed to give it enormous weight. What did this mean? Why did Confucius choose to close off the *Annals* at this point? (Confucius himself lived on for two additional years.) Were there clues in the nature of the strange event, or in its particular wording? Answers were provided in the *Gōngyáng zhuàn*. Reading that passage can help illuminate the context in which Hán Yù’s essay was written and read. Even though Hán Yù lived a millennium after the composition of the text, he and every one of his readers would have studied this text with care as a core part of the curriculum that literate youths were trained in as preparation for the civil service exams.

The relation of this text to the “Hùo lín jǐ” illustrates the way in which awareness of the greater cultural context of traditional China can deepen appreciation of its literary classics.

[經] 十有四年。春。西狩獲麟。

[傳] 何以書？記異也。何異爾？非中國之獸也。然則孰狩之？薪采者也。薪采者則微者也，曷為以狩言之？大之也。曷為大之？為獲麟大之也。曷為獲麟大之？麟者仁獸也。有王者則至，無王者則不至。有以告者曰有麋而角者。孔子曰：孰為來哉。孰為來哉。反袂拭面，涕沾袍。顏淵死，子曰：噫！天喪予。子路死，子曰：噫！天祝予。西狩獲麟，孔子曰：吾道窮矣。

詞彙

有	yòu	*(Conj.) and (in the sense of “plus”; used for compound numbers)
狩	shòu	(V) to hunt
異	yì	(N) an anomaly; a strange or portentous event
爾	ěr	*(Part.) Question particle (rare: generally found only in Han era texts); in the <i>Gōngyáng zhuàn</i> : apparently equivalent to <i>yān</i> 焉.
薪	xīn	(N) firewood

采	cǎi	(V) to pluck, gather (original form for 採)
微	wēi	*(SV) obscure (here: of rank)
麋	jūn	(N) river deer
袂	mèi	(N) sleeve
拭	shì	(V) to wipe
涕	tì	(N) tears
袍	páo	(N) gown; robe
祝	zhù	(V) cut off; bless, congratulate
喪	sàng	(V) to cast away; lose [NB: sāng: (N) funeral; loss]
窮	qióng	(Adj/SV) to be exhausted, at a [dead] end; without resources

注

- 2 附.1** 曷為以狩言之. This is an example of the commentary examining the word choices that the “editor” (supposedly Confucius) may have made to alter the original *Annals* text and reveal the hidden meaning of the underlying event. The verb *shòu* was customarily associated with grand “royal” hunts, and was not used to describe everyday hunting.
- 2 附.2** 王者. The main word is read *wang* here, and is a verb, meaning “to rule as a king should rule.” The nominalized form denotes a moral ideal.
- 2 附.3** 顏淵死 . . . 子路死 . . . Yán Yuān (Yán Hui 回) was said to be Confucius’s finest disciple; Zilù was his most senior disciple and a man to whom Confucius was deeply devoted. Both died shortly before Confucius himself. The phrases, 顏淵死子曰噫天喪予, are quoted verbatim from the eleventh book of the *Lúnyǔ* 論語, the *Xīanjìn* 先進 chapter; the source of the phrases concerning Zilù is not known, but given the early date of this text, it is possible that they were a part of the identical *Lúnyǔ* passage that was lost in transmission during the Qín-Hàn transition era.

Text 3

《金銅仙人辭漢歌》並序

李賀

Lǐ Hè (791-817; style name Chángjí 長吉) is an anomaly among medieval writers. He was a child prodigy as a poet in an age during which poetic mastery could be a route to high office and wealth. Although Lǐ's family traced its line to the Táng imperial clan (as we see him boast in the introduction to the poem that follows), it was an impoverished cadet lineage without effective connections. Lǐ's talents had the potential to restore the prominence of his family line, but adversaries of his social allies prevented him from sitting for the state examinations that would qualify him for such honors. They asserted that the degree which he aspired to secure would be unfilial for him to hold: one character in its title was close to his father's personal name, taboo for a son to use. On this flimsy basis, Lǐ's career path was blocked, and he was forced into a life of retirement, writing increasingly lurid poetry of an almost surreal quality until his early death at the age of twenty-six.

The values Lǐ expresses in his poems are hard to pin down, but above all they seem to capture an aesthetic voice of protest that pictures society as an almost absurdist play of people caught in forces beyond their moral control – Lǐ Hè's social vision often comes close to the philosopher Zhuāngzǐ's, but with a more cynical tone. It is surprising to learn, therefore, that Lǐ Hè's greatness was recognized by none other than Hán Yù, a man associated with strict Confucian morality and literary austerity, who became Lǐ's greatest patron and advocate.

The work we consider here follows a common literary form: a poem preceded by an explanatory preface. The poem builds an aesthetic experience on the basis of a minor but haunting historical record, and Lǐ Hè makes this explicit by recounting the incident in his prose preface. Like many Táng poems, this one employs a rich store of historical references beyond the circumstances related in the preface, and animates its description with several levels of ghostly echoes of the past.

Once the text shifts from prose preface to poem (at the beginning of line 5), the appropriate reading strategy shifts. This is a regular poem, and as with most poems of the Táng, your initial task is to find the line breaks by testing whether the text seems to scan in five-syllable or seven-syllable units. Once you have determined which fits, remember that five-syllable lines tend naturally to break in units of 2 / 3, while seven-syllable poems tend to break 2 / 2 / 3. As with all poems, grammar and vocabulary may be stretched to cover the needs of prosody and rhyme. This poem is far more challenging than the short poems in Volume 1, but the preface provides critical assistance by explaining the narrative background.

金銅仙人辭漢歌 并序

魏明帝青龍九年八月詔宮官牽車西取漢孝
武捧露盤仙人欲立置前殿宮官既折盤仙人
臨載乃潛然淚下唐諸王孫李長吉遂作金銅
仙人辭漢歌

茂陵劉郎秋風客夜聞馬嘶曉無跡盡攔桂樹
懸秋香三十六宮土花碧魏官牽車指千里東
關酸風射眸子空將漢月出宮門憶君清淚如
鉛水衰蘭送客咸陽道天若有情天亦老携盤
獨出月荒涼渭城已遠波聲小

詞彙

帝	dì	(N) emperor
魏明帝	wèi míng dì	Emperor Míng of the Wèi Dynasty (r. 227-239)
青龍	qīng lóng	魏明帝年號 (233-236)
詔	zhào	(V) to summon (in government)
宮官	gōng guān	(N) palace officers (here, likely eunuchs)
牽	qiān	(V) to lead, drag
漢孝武	hàn xiàowǔ	Emperor Wǔ of the Hàn Dynasty (漢武帝; r. 140-87 BCE)
捧	pěng	(V) to hold aloft
露	lù	(N) dew
盤	pán	(N) a basin
仙	xiān	(Adj) immortal; (N) an immortal; a transcendent
置	zhì	(V) to place, set up
殿	diàn	(N) a palace pavilion
臨	lín	(V) to approach, draw near to
潸然	shān rán	(Adv) tearfully
金銅	jīn tóng	(N) bronze, brass; (Adj) of bronze
茂	mào	(Adj/SV) flourishing
陵	líng	(N) a hill, ridge (used for artificial tumuli over Imperial tombs) [see 注 3.2]
郎	láng	(N) a young gentleman (originally honorific; later ironically familiar)
劉郎	liú láng	Emperor Wǔ of the Hàn (personal name: Liú Chè 劉徹)
嘶	sī	(V) neigh; (N) a neigh
曉	xiǎo	(V) to understand; (SV) bright; (N) dawn
跡	jī	(N) a trace; track (also pronounced jì)
欄	lán	(N) a balustrade (here, surrounding the palaces)
桂	guì	(N) the cassia tree, cassia wood; cassia flowers are fragrant in fall
懸	xuán	(V) to hang, suspend

三十六宮	sānshíliù gōng	The Imperial Hàn palace included 36 pavilions
土花	tǔ huā	(N) moss (apparently a coinage of Lǐ Hè)
碧	bì	(Adj/SV) green; azure
指	zhǐ	(N) a finger; (V) to point
東關	dōngguān	The pass east of the Hàn capital: the Hángǔ 函谷 Pass
酸	suān	(Adj/SV) sour
眸子	móuzǐ	(N) pupils of the eye
空	kōng	(Adj/SV) empty; (N) emptiness; the void; the sky; (Adv.) vainly
憶	yì	(V) to recall
鉛	qiān	(N) lead (note graphic variant 鉛 in text)
蘭	lán	(N) orchid
咸陽	xiányáng	Capital of the Qín Dynasty, located near the Hàn capital, Cháng’ān
携	xī	(V) to hold (NB: an alternative graph for 攜)
荒涼	huāngliáng	(SV) bleak, desolate
渭	wèi	(N) the River Wèi (located near the Qín and Hàn capitals in Shaanxi)
波	bō	(N) a wave
杜牧		Dù Mù, a famous late Táng poet, who wrote an introduction (xù 序) to an edition of Lǐ Hè’s collected poetry

注

- 3.1** 青龍九年八月 (*line 1*). It appears that *jǐu* is a textual error for 元 *yuán*: “primal,” which in dating formulas is used to mean the first year of a ruler’s reign or reign period (some other editions do have *yuán*). In traditional China, from the Hàn era on, emperors devised auspicious calendrical designations for the years of their reigns; in many dynasties, these “reign period names” (年號 *niánhào*) would shift frequently, as emperors tried to signal the end of bad times or to memorialize some auspicious event.
- 3.2** 茂陵 (*line 5*). This is the tomb tumulus of Emperor Wǔ of the Hàn, near Cháng’ān 長安 (present day Xi’an). Early Imperial tombs were the size of natural hills.
- 3.3** 秋風客 (*line 5*). Emperor Wǔ was known to have written a poem titled “Qiū fēng gē” 歌; he is here “nicknamed” by means of this work.

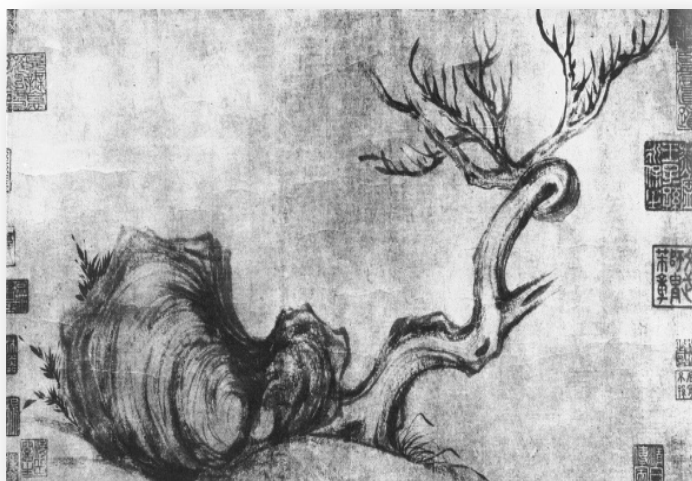
- 3.4** 畫蘭桂樹 (*line 5*). Most likely a reduction of 畫蘭內之桂樹.
- 3.5** 魏官牽車 (*line 7*). This is probably a nominal (魏官之牽車), rather than a verbal phrase.
- 3.6** 空將漢月 (*line 7*). A difficult line that commentators disagree on. *Kōng* may denote the sky, in which case the “Hàn moon” may refer to the actual moon, or it may be an adverb, in which case the “moon” may be a metaphor for the dew basin.
- 3.7** 天若有情天亦老 (*line 8*). Probably the most famous and admired line among all Lǐ Hè literary works.

Text 4

《喜雨亭記》

蘇軾

Sū Shì (1037-1101), also known by the alternative name (*hào* 號) he coined for himself, Sū Dōngpō 東坡, is one of the literary masters of the Northern Sòng 北宋 era. He is equally famous for prose and poetry, and was also renowned as a master of calligraphy and as one of the earliest literati to apply skill in brushwork to painting (right). With his father Sū Xún 洵 and younger brother Sū Zhé 轍 he is known as the most brilliant of the “Three Sū’s,” all famous figures in Chinese literary history. Sū Shì became a younger protégé of the famous literary statesman Oūyáng Xīu 歐陽修, who actively promoted his political career. During the ascendancy of the radical reformer Wáng Ānshí 王安石, Sū actively opposed reform and suffered several setbacks to his career. He nevertheless served as governing magistrate at a number of important cities. Sū Shì was also notable for his profound interest in Buddhism and Religious Daoism, which unorthodox studies enriched his writings without advancing his political career.



The “Xīyútíng jì” was written in 1062, the year after Sū Shì’s appointment as magistrate of Fèngxiáng 鳳翔, an administrative district in Shaanxi that incorporated the region of the ancient Zhōu city of Fúfèng.

喜雨亭記一首

亭以雨名志喜也古者有喜則以名物示不忘也周公得禾以名其書漢武得鼎以名其年叔孫勝狄以名其子其喜之大小不齊其示不忘一也余至扶風之明年始治官舍爲亭於堂之北而鑿池其南引流種樹以爲休息之所是歲之春雨麥於岐山之陽其占爲有年旣而彌月不雨民方以爲憂越三月乙卯乃雨甲子又雨民以爲未足丁卯大雨三日乃止官吏相與慶於庭商賈相與歌於市農夫相與抃於野憂者以樂病者以愈而吾亭適成於是舉酒於亭上以屬客而告之曰五日不雨可乎曰五日不雨則無麥十日不雨可乎曰十日不雨則無禾無麥無禾歲且荐饑獄訟繁興而盜賊滋熾則吾與二三子雖欲優遊以樂於此亭其可得耶今天不遺斯民始旱而賜之以雨使吾與二三子得相與優游而樂於此亭者皆雨之賜也其又可忘耶旣以名亭又從而歌之曰使天而雨珠寒者不得以爲襦使天而雨玉飢者不得以爲粟一雨三日繫誰之力民曰太守太守不有歸之天子天子曰不然歸之造物造物不自以爲功歸之太空太空冥冥不可得而名吾以名吾亭

詞彙

名	míng	*(V) to name
志	zhì	*(V) to record
示	shì	(V) to manifest; to express
周公	zhōu gōng	Zhou Gong: The Duke of Zhou (fl. early 11 th c. BCE); brother of founding king of Zhou Dynasty, regarded by Confucians as a sage (see 注 4.2)
禾	hé	(N) cereal grain
漢武	hàn wǔ	Emperor Wu of the Han Dynasty (156-87 BCE, r. 141-87) (see 注 4.3)
鼎	dǐng	(N) tripod; cauldron
叔孫	shū sūn	Shúsūn Dechen (得臣; d. 604 BCE) of the Zhou era state of Lu 魯 (NB: alternative pronunciation: 叔 shū) (see 注 4.4)
扶風	fú fēng	(Place name) an ancient city in Shaanxi
舍	shè	*(N) hut, dwelling, residence
堂	táng	(N) main hall of a house
鑿	záo	(V) to bore (through turf, stone, etc) (NB: also pronounced zùo)
流	liú	(V) to flow; (N) a stream, a river course
種	zhǒng	(V) to plant
岐山	qí shān	(Place) Mt. Qí, near Fúfēng
雨	yù	*(V) to rain down (something)
麥	mài	(N) grain (barley; wheat)
雨麥		(V-O) to rain grain (as a whirlwind sucks up grain seed and scatters it)
陽	yáng	(N) the sunny (south) side of a hill
占	zhān	(N) prognostication
有年	yǒu nián	(V-O) to have [a good] harvest; for there to be a good harvest
既而	jì ér	(Adv phrase) subsequently (lit.: [X] having happened, then Y)
彌	mí	(Adj) full; (Adv.) more
越	yuè	(V) to traverse, to pass
乙卯	yǐ mǎo	(N) Day 52 of the sixty-day cycle (see 注 4.6)

甲子	jiǎ zǐ	(N) Day 1 of the [next] sixty-day cycle
丁卯	dīng mǎo	(N) Day 4 of the sixty-day cycle
相與	xiāng yǔ	(Adv) mutually
慶	qìng	(N) celebration; cause for celebration; (V) to celebrate, congratulate
商賈	shāng gǔ	(N) merchant (商 and 賈 independently have this meaning)
忭	biàn	(SV) happy, overjoyed; (V) express happiness
愈	yù	(V) to recover (from illness)
適	shì	(Adv) appropriately, timely, fittingly
舉酒	jǔ jiǔ	(V) to hold a banquet
屬	zhǔ	(V) to address or toast (an assembled group)
荐	jiàn	(V) to recommend (for office); (Adv) repeatedly (here: time after time, or continuously) [NB: the printed character is a traditional simplification of the graph 薦, and now serves as its official simplified form in PRC orthography]
饑	jī	(N) famine
獄訟	yù song	(N) crime (lit: “jail-worthy litigation”)
繁	fán	(Adv) in great numbers; (Adj) numerous, abundant
興	xīng	(V) to arise, rise up, arouse
盜	dào	(N) robbers
賊	zéi	(N) bandits
	盜賊	(N) [R+R] bandits
滋	zī	(V) increase, multiply
熾	chì	(SV) ablaze, abundant
二三子	èr sān zǐ	(Pron.) you (pl.) (used for equals or slight inferiors)
優游	yōu yóu	(Adv-V) indulge in leisure pursuits (lit.: excellently wander)
耶	yé	(Particle) [question particle]
遺	yí	(V) abandon
旱	hàn	(N) drought
賜	cì	(V) to present; (N) gift. (NB: also pronounced: sì)

從而	cóng ér	(Adv) accordingly
珠	zhū	(N) pearl
寒	hán	(Adj) cold; (N) cold
襦	rú	(N) blouse; jacket
絜	yī	(Adv) precisely, indeed, solely
太守	tài shǒu	(N) a warden; prefect
不有	bù yǒu	(Idiom) to refuse
歸之	guī zhī	(V-O) to return credit (for something) to
造物	zào wù	(V-N) to create things; here: (N) the Creator (elsewhere, 造物者)
功	gōng	(N) merit; accomplishment
太空	tài kōng	(N) “The Great Void” (a figurative use)
冥冥	míng míng	(N) dim, dark, vacant

注

4.1 亭以雨名志喜也 (*line 1*). The basic structure of the sentence is equational (X Y 也), thus X and Y must be treated as noun units. The term *míng* may be treated as a noun or a verb. Hence there are two models for analyzing the sentence: 1) 亭以雨為名者，志喜者也; 2) 亭以雨而名之者，志喜者也. The latter is more elegant because it requires no change of subject: 亭 serves as a topic; the implicit subject is the author: 亭，[我]以雨而名之者，[我]志喜之事也。

4.2 周公得禾以名其書 (*lines 1-2*). This refers to a chapter of the canonical text *Shàngshū* 尚書, titled “Jia hé” 嘉禾, which was said to have been a composition of the Duke of Zhōu, recording the tribute of grain to the young king for whom he served as Regent. (The extant text is a much later composition; the Zhōu era version was apparently lost during the Qín-Hàn transition era.)

4.3 漢武得鼎以名其年 (*line 2*). In 117 BCE, a large and ancient bronze cauldron was recovered in the vicinity of the Fénhé 汾河 in Shaanxi and presented to Hàn Wǔdì. Regarding this as an auspicious event, Wǔdì declared that the next year would begin a new period of his reign, and named the era (*niánhào* 年號) Bǎodǐng 寶鼎.

4.4 叔孫勝敵以名其子 (*lines 2-3*). Shúsūn Déchén 得臣 (posthumous name: Zhuāngshú 莊叔) was the leader of one of the three great warlord families of Lǔ 魯 during the Chūnqiū 春秋 era (722-489 BCE). Ordered to lead troops to battle a non-Zhōu tribe called the Sōumán 鄆瞞, who were advancing in Shandong, he defeated the enemy and captured its leader, Qiáorǔ 僑如. In celebration, he named his newborn son Qiáorǔ.

4.5 其示不忘一也 (*line 3*) The phrase 不忘 is the noun-phrase object of the verb 示.

4.6 三月乙卯 (*line 6*). In traditional China, days, months, and years were denoted by a sexagenary (base-sixty) counting system, which combined one set of ten counting terms (the *tiāngān* 天干, or “heavenly stems”) with a second set of twelve (the *dìzhī* 地支, or “earthly branches”), matching even to even and odd to odd in each sequence, forming sixty binomial terms. The two series are as follows:

	天干	地支
1	甲 jiǎ	子 zǐ
2	乙 yǐ	丑 chǒu
3	丙 bǐng	寅 yín
4	丁 dīng	卯 mǎo
5	戊 wù	辰 chén
6	己 jǐ	巳 sì
7	庚 gēng	午 wǔ
8	辛 xīn	未 wèi
9	壬 rén	申 shēn
10	癸 guǐ	酉 yǒu
11		戌 xū
12		亥 hài

Thus the first day of each cycle is 甲子, the second 乙丑, and so forth. Because the dates are recurring, when a lower counting element follows a higher one in a narrative sequence, as is the case of 甲子 following 己卯 in the text here, one must infer that it belongs to a subsequent cycle. Use of the sexagenary *gānzhī* 干支 system for days and years is pervasive in traditional writing (less so for months), and at least passive recognition of these combinations as dates is essential.

4.7 以屬客而告之 (*line 10*). The object of 以 in this phrase is probably unstated. It would be possible to read 屬客 as an implicit noun phrase (屬客之事: “by means of a toast to my guests I told them, saying . . .”), but this is awkward. If we supply 此 after 以 the sentence is grammatically balanced (“on account of this I toasted by guests and told them, saying . . .”), but the specific referent of 此 is not clear: it could be the joyous circumstances or simply the occasion of the banquet. The principal rhetorical function of the 以 seems not to be semantic (having to do with meaning), but instead to provide rhythmic balance, much as 而 might have,

had the use of 而 not been precluded by the occurrence of the word immediately after. In this way, 以 here functions much like a simple conjunction between two verbal phases.

4.8 造物不自以為功。歸之太空，太空冥冥，不可得而名 (*lines 18-19*). In these phrases, Sū Shì deploys the rhetoric of early Daoist texts, raising the reader's vision up the cosmic ladder, before returning to earth abruptly in his final sentence through a play on words. Although the term 造物 (者) was not unusual in traditional China, its meaning resonated with its earliest usage, found in the *Zhuāngzǐ* chapter *Dà Zōngshī* 《莊子。大宗師》. The association of the term with this early text is made clear by the terms that follow, all drawn from the other major ancient Daoist text, the *Dàodéjīng* 《道德經》, and its early commentary tradition. For example, 「不自以為功」 resonates with *Dàodéjīng* chapter 9: 功遂身退，天之道 (once the merit accomplished, to withdraw is the Dao of Heaven). The phrase 「太空冥冥」 resonates with *Dàodéjīng* chapter 21: 道之為物 . . . 窈兮冥兮 (as an object the Dao is hidden [窈: *yǎo*] and dim), and, together with the following phrase, clearly alludes to the famous third century commentary of Wáng Bì 王弼, which includes these phrases explaining the *Dàodéjīng*'s opening chapter: 玄者，冥也，默然無有也，始、母之所出也，不可得而名 (the term “dark” means dim; it denotes silent absence of anything, that from which beginning and the mother [of things] emerges - it cannot be named). By deploying this exalted rhetoric, Sū prepares the stage for his mock-heroic conclusion. The rhetocial dynamic here parallels the mid-essay climax in line 9.

Text 5

《漢語大辭典》

夔字條

For anyone first studying *wényánwén*, the initial focus of attention is necessarily on issues of vocabulary and syntax. For vocabulary, we rely on glosses or the dictionaries we're accustomed to; for syntax, we rely on textbooks and teachers. But it is often the case that even when we have worked out all the basic word meanings and grammar issues, the text will not convey much. Traditional written Chinese was deployed in a countless variety of contexts and underwent continuous development and change over a period of three millennia – without some orientation concerning the time and context of a written text, we will not have a very deep understanding of what its author(s) was trying to say. If we're reading famous literary works, we can count on critical editions to provide contextual information through introductions, notes, and commentary – sometimes even translations into *pútōnghuà* or English that help us crack embedded codes apart from lexicon and syntax. But to probe the meanings of these texts more deeply, or to read writings of any kind that have not been prepared in commentary editions, we need to consult scholarly reference works (known as *gōngjùshū* 工具書). The most important of these for general use are encyclopaedic dictionaries of Chinese.

Most contemporary popular Chinese-English or Chinese-Chinese dictionaries will not get us very far in reading *wényánwén*. They are, like most English language dictionaries, basically word books that provide a range of common definitions for the number of lexical items that can fit into a single, convenient volume. But in China, the best of these dictionaries are less compilations of word-list definitions than distillations of several different scholarly projects of the Qīng period, including dictionaries that indicated both phonetic and semantic information for individual characters, and more important, compendia of precedents from admired literary, philosophical, and historical texts – examples of word and phrase usage that traditional writers of various eras would have encountered in their training and experience as *literati*. These projects essentially indexed elusive elements of the literary artistry of *wényánwén* practice.

Elegant writing in Imperial China involved much more than strings of words and syntax to convey ideas; good writing was, as often as not, marked by explicit or implicit references to phrases from the massive textual corpus that formed the common education of men training for the civil service examination, along with the ever growing body of valued *literati* belles-lettres. The Qīng encyclopaedists, responding to the needs of the Qīng Manchu rulers, who were themselves not products of Chinese culture, but who aspired to *literati* skills, collected for them the basic tools of words, phrases, and literary precedents in indexed form. The earliest twentieth century Chinese dictionaries (such as the original *Cíyuán* 辭源 and *Cíhǎi* 辭海) were compiled on the basis of these enormous projects, and though they were much smaller in size, they too were designed to go beyond phonetic guidance and word glosses by providing brief literary precedents for virtually every item, drawn from a wide range of culturally valued texts.

The earliest modern encyclopaedic dictionary of Chinese was actually a Chinese-Japanese dictionary: Morohashi Tetsuji's 諸橋轍次 *Dai Kan-Wa Jiten* 大漢和辭典, which was published

in 13 large volumes during the late 1950s. Morohashi's dictionary, and a virtual translation into Chinese published over a decade later in Táiwān, *Zhōngwén dà cídiǎn* 中文大辭典, remain in some respects the most thorough encyclopaedic dictionaries, because they include lengthy entries on thousands of individuals and places unrepresented in later dictionaries. However, the most current authoritative encyclopaedic dictionary is the *Hànyǔ dà cídiǎn*, also in 13 volumes (the first edition was completed in 1990). While it is certainly not always necessary to consult the *Hànyǔ dà cídiǎn* when reading an unannotated *wényánwén* text, whatever scholarly Chinese-Chinese dictionary you choose – even a one-volume edition – will draw on the same principles and many elements of the format.

Encyclopaedic dictionaries like the *Hànyǔ dà cídiǎn* can be intimidating – they are so huge, and the literary precedents are so hard to read (they are, after all, snippets of *wényánwén* out of context) – every first-time user feels so unworthy! So it's good to bear in mind that *no one* has read the whole dictionary, that out of context *wényánwén* is intrinsically hard for *every* reader, and – most important – that the literary precedents are only worth consulting to the degree that they help you solve your problem. If they get in the way when you are doing real work, just skip them (but don't skip them in this lesson!).

The *Hànyǔ dà cídiǎn* includes entries for individual characters and for compounds – sometimes hundreds that employ the same lead character. In this exercise, we will examine only a single character entry: *kúi* 夔. (A number of compounds beginning with *kúi* follow in the dictionary, but are not included here.) Unlike many of our texts, this one is fully punctuated, and follows a form that is in many ways standard for all scholarly dictionaries, listing by number the various definitions of the term, in most cases followed by a literary precedent cited from a named text.

Phonetic notation. For each character entry, after a number indicating the total number of strokes apart from the radical [*suī* 夂], the dictionary provides phonetic information. This takes two forms: *pinyin* transcription of contemporary Mandarin, and a record of Middle (Táng-Sòng) Chinese pronunciation, reported from one of more standard medieval rhyme books. Medieval pronunciation is of interest to scholars, but may not be of interest to you; however, because scholarly dictionaries often include it, you should be able to recognize it for what it is. The information will generally include, at minimum, the name of a rhyme book (in this case, the Sòng era *Guǎngyùn* 廣韻) and that text's notation of phonetic value in a system known as *fǎnqiè* 反切. In *fǎnqiè* notation, the sound of every character is divided into an “initial” (either a consonant or an initial vowel: this is called the *shēngmǔ* 聲母 or *shēnglèi* 聲類) and a “final,” including the main vowel and any consonantal ending (e.g., -n, -ng, and for Middle Chinese, -p, -t, -k), which together constitute the “rhyme.” The two elements are represented by two characters, the first identical to the target character in initial, the second in final; these two partial phonetic equivalents are followed by the character *qiè* 切 (in other dictionaries or glosses, the word *fǎn* 反 is used instead). In the case of *kúi*, the characters used are now pronounced *qú* 渠 and *zhuī* 追, but in Middle Chinese they were pronounced *gjwo* and *twi*: by the *fǎnqiè* method, these combine to represent the syllable *gjwi*, which is precisely the Middle Chinese pronunciation of 夔. This sound was pronounced in the level, or *píng* 平, tone, in the rhyme class denoted by the character 脂 (*zhǐ* / *tí*); the final character (*qún* / *gjwən*) is an additional notation of the initial.

18 夔 [kuí 《广韵》渠追切，平脂，羣。] ① 传说中的兽名。《山海经·大荒东经》：“東海中有流波山，

入海七千里，其上有獸，狀如牛，蒼身而無角，一足，出入水則必風雨，其光如日月，其聲如雷，其名曰夔。”《庄子·秋水》：“夔謂蜺曰：‘吾以一足跼蹐而行，予无如矣。’”《说文·夂部》：“夔，神魃也。如龍，一足……象有角手人面之形。”② 山林中的精怪。《国语·鲁语下》：“季桓子穿井，獲如土缶，其中有羊焉。使問之仲尼，曰：‘吾穿井而獲狗，何也？’對曰：‘以丘之所聞，羊也。丘聞之，木石之怪曰



夔

(清刊《山海经存》)

夔、蜺蝮。”韦昭注：“木石，謂山也。或云，夔一足，越人謂之山繅，音‘騷’，或作‘猱’，富陽有之，人面猴身，能言。或云‘獨足’。”③ 人名。相传舜时乐官。《礼记·乐记》：“昔者舜作五弦之琴，以歌《南風》。夔始制樂，以賞諸侯。”郑玄注：“夔，舜時典樂者也。”④ 恭敬貌。汉贾谊《新书·劝学》：“既遇老聃，盟若慈父，雁行避景，夔立蛇進，而後敢進。”⑤ 见“夔昵”。⑥ 古国名。《春秋·僖公二十六年》：“楚人滅夔。”杜预注：“夔，楚同姓國。”杨伯峻注：“今湖北省秭歸縣東有夔子城地名夔沱者，古夔國也。”参见“夔子”。

詞彙

①

狀	zhuàng	(N) 樣子
雷	léi	(N) 下雨時發電聲
蜎	xián	(N) 節足動物之多足者 (millipede)
踰	chēn	(V) 一足行貌 (貌: 參第五課詞彙)
蹕	zhúo	(V) 跳躍 (tiàoyuè)
魖	xū	(N) 怪物之或現或否者

引用書

《山海經》 無名氏 [anonymous] 撰。戰國時代記神怪之書。《大荒東經》即篇名
《說文解字》 後漢。許慎 撰。中國最早的字書。「攴」者，字書部首也

插圖標題

刊	kān	(V) 用木板或活字印
《山海經存》		清。王紱 (fú) 撰

②

精	jīng	(N) 神怪, 靈氣
桓	huán	(N) 牆壁
季桓子		(人名) 春秋時魯國季孫氏之氏長
穿	chuān	(V) 鑿 (zuò) 通; 貫透, 著衣
井	jǐng	(N) 地上挖開而汲水的深洞
缶	fǒu	(N) 一種瓦罐 (gùan)
丘	qīu	孔子的名
蜎蜎	wáng liǎng	(N) 一種神奇動物
韋昭	wéi zhāo	(人名) 三國時代吳國的五經博士
繅	sāo	(V) 抽引繭 (silkworm cocoon) 絲
騷	sāo	(N) 憂傷 (NB: 於此為音標耳)

獯 (xiāo) (N) 一種神奇之巨人 (NB: 於此為字形, 無音; 與縹字通假)

引書
《國語》 無名氏撰。戰國時代記春秋期政事之書，中有《魯語》上下篇

③

弦 xián (N) 弓上張線; 樂器上發音之絲線

制 zhì (V) 治; 管理

鄭玄 zhèng xuán (人名) 後漢極有名的五經注疏家

典 diǎn (N) 政書; (V) 治; 管理

引書
《禮記》 儒家五經之一; 《樂記》為篇名;

④

貌 mào (N) 樣子, 面容

賈誼 jià yí (人名) 前漢儒家

老聃 lǎo dān (人名) 即老子

噩 è (SV/Adj) 驚人的

慈 cí (V) 愛護; (Adj) 仁愛的

雁 yàn (N) 鳥類 (goose); (Adv) 似群遊鳥飛有次序

景 jǐng (N) 情況; 人所遇之風土現象 [NB: 此文「景」字讀為「影」]

虵 shé (N) 無足爬蟲 (páchóng)

引書
《新書》 漢。賈誼撰

⑤

踞 ní (Suffix) 單字無義. 夔[躩]踞為詞 (義即獸動貌); 今有條

⑥

僖 xī 春秋時魯國公的諡 (shì) 號 (posthumous name)

杜預 dù yù (人名) 西晉時政治家，又為著名學者 (唐代詩人杜甫遠祖)

楊伯峻 yáng bójùn (人名) 今代學者。著書有《春秋左傳會注》

秭歸縣 zǐguīxiàn (N) 地名

沱 túo (N) 河水

引書

《春秋》 儒家五經之一

注

5.1 Reading and using literary precedents. Dictionary editors are often inconsistent in the way they employ literary precedents, sometimes citing the minimal amount necessary to illustrate a word's usage, other times including text that is not strictly germane. Two examples from the definitions here illustrate this in different ways. In the initial definition, the citations from the *Shūowén jiězhì* includes an ellipsis, which takes up more space than the two characters omitted: *cóng suī* 从夂 (*cóng* is a form of *cóng* 從, used to denote the semantic portion of a graph, its “radical”). The ellipsed words show that the phrases that follow describe the written character, rather than the *kuí* beast, but since they seemed irrelevant to the editors, they were deleted (in this case, introducing a distortion into the definition). In the second definition, we are presented with a long passage from the *Gúoyǔ*, the first forty characters of which could be omitted without damage to the function of the literary precedent as evidence of the use and meaning of *kuí*. This text is presumably included in order to provide context to the only relevant section: 木石之怪曰夔. Yet having decided to provide the full background of a story involving Confucius that leads to his uttering the relevant comment, the editors nevertheless chose to omit the final thirteen characters of the original passage, without which Confucius's comment itself seems to bear no relation to the story. When consulting encyclopedic dictionaries, you need to be aware of these types of discrepancies in editorial choices and to avoid getting bogged down in making sense of the quoted texts beyond the information they provide on the question that led you to consult the dictionary. (Of course, in this reading lesson, that rule will not apply.)

5.2 Definition ②: Note that the definition is derived from Wéi Zhāo's gloss. It is not clearly implied by the original *Gúoyǔ* source text. If Wéi Zhāo's interpretation was not correct, then it may be that the word *kúi* was never used in this sense, or that if it was used later, Wéi Zhāo's well known commentary was the original source of this meaning. It is quite common for encyclopedic dictionaries to provide a commentator's gloss as the sole literary precedent for a definition, implicitly treating commentators as authoritative. Occasionally, multiple definitions will be derived from multiple commentaries on a single text, suggesting that one of the commentarial readings was almost certainly in error - and that possibly that erroneous reading is the only instance of the (supposed) word definition in question. Viewed this way, encyclopedic dictionaries are probably best thought of as combinations of word meanings, word interpretations, and word histories.

5.3 Definition ③: 《南風》: Although lyrics for this poem are found in Hàn period texts, they are likely late inventions, and the poem referred to here is basically unknown.

5.4 Definition ④: 雁行避景. This describes the motion of a man named Nánróng Zhū 南榮跽 as he follows after Lǎozǐ, avoiding the master’s shadow by trailing behind and to one side, like a goose flying in formation behind its leader.

5.5 Definition ⑥: 今湖北省秭歸縣東有夔子城地名夔沱者. This is difficult to interpret, despite the fact that the Yáng Bójùn’s book was published as recently as 1981. The original text is slightly different, with a comma separating *chéng* 城 and *dì* 地, which seems incomprehensible, and which the editors have eliminated, creating an apparent partitive clause (with an ellipsed *zhī* 之 following *chéng*). However, a Qīng era local history for Guīzhōu 歸州 includes the notation: 州東三里有夔子城地名夔沱; if this was Yáng’s source, the *zhě* could mean *zhī wén* 之文, signaling that Yáng was citing a reference: “As for the fact that east of contemporary Húběi, Zīguī County ‘there is a Kuízǐ Town of which the region is called Kuítúo’ . . .”

Text 6

《搜神記。管輅至平原》

干寶

The *Sōushén jì* is a collection of “tales of anomalies” (*zhìguài* 志怪) compiled by Gān Bǎo (d. 336), a courtier of the Eastern Jin (Dōng Jin 東晉) era. His collection includes many tales about historical 方士 *fāngshì*, or “masters of esoteric arts,” such as divination, immortalism, spiritualism, and medicine. Several of his tales record the exploits of Gǎn Lù (209-256), whose biography is included in the dynastic history *Sānguó zhì* 三國志 (composed by Chén Shòu 陳壽 in the late third century). The line between history and fiction is difficult to draw in many *zhìguài* tales, but although many clearly have a basis in fact, the literary genre is usually viewed as one of the earliest forms of fiction writing in Chinese history.

12	11	10	9	8	7	6	5	4	3	2	1
從南斗過北斗所有祈求皆向北斗	南邊坐人是南斗南斗注生北斗注死凡人受胎皆	回管語顏曰大助子且喜得增壽北邊坐人是北斗	十九歲乃取筆挑上語曰救汝至九十年活顏拜而	者曰文書已定南坐者曰借文書看之見超壽止可	拜之南邊坐者語曰適來飲他酒脯寧無情乎北坐	不顧數巡北邊坐者忽見顏在叱曰何故在此顏惟	二人圍碁顏置脯斟酒于前其人貪戲但飲酒食脯	汝汝但拜之勿言必合有人救汝顏依言而往果見	二人圍碁次但酌酒置脯飲盡更斟以盡爲度若問	子歸覓清酒 <small>一鹿脯一</small> 卯日刈麥地南大桑樹下有	管輅至平原見顏超貌主天亡顏父乃求輅延命輅曰

詞彙

搜	sōu	(V) to search
平原	píng yuán	(N) a place
顏超	yán chāo	(N) a person
主	zhǔ	(V) to feature; to control, preside; (N) a host, a ruler
夭	yāo	(N) baleful omen; (Adv) premature (of a person's death)
覓	mì	(V) seek out (NB: identical with 覓)
榼	kē	(N) a goblet
脯	fǔ	(N) dried meat
斤	jīn	(MW) (dry weight measure) a catty
刈	yì	(V) to cut, mow
麥	mài	(N) grain (including varieties such as wheat, barley, etc.)
圍	wéi	(V) to surround
碁	qí	(N) a marker in a board game
	圍碁	(N) a board game (usually called <i>go</i> , from the Japanese)
次	cì	*(V) to encamp, to stop (as a stage in a longer trip)
置	zhì	(V) to set up, to establish
度	dù	(N) a measure (for some action or object)
合	hé	(Adv) appropriately
救	jiù	(V) to save
依	yī	(V) to accord with, rely on
往	wǎng	(V) to go (an allograph of 往)
斟	zhēn	(V) to pour
貪	tān	*(V) to desire insatiably
戲	xì	(V) to play
巡	xún	(V) to tour, patrol; (N) a round
叱	chì	(V) to scold, shout

惟	wéi	(Adv) only, merely
適	shì	*(SV) suitable, fit for; (Adv) just now
來	lái	*(Particle) used as a prepositional complement (as in Modern Chinese)
適來		(Adverbial Adjunct of Time) just now (lit.: since just now)
他	tāo	*(Pron) third person pronoun
寧	nìng	(QW) functions much like qǐ 豈 [NB: In other constructions, 寧 functions like yuàn 願: to be willing; would rather. Distinguish níng: peaceful.]
情	qíng	(N) fact, facticity, truth; emotion, spontaneous feelings
借	jiè	(V) to lend, to borrow
筆	bǐ	(N) brush
止	zhǐ	*(V) to limit to; (Adv) only, merely
可	kě	*(Adv) about, probably
挑	tiāo	(V) to lift and carry, to pick out, to delete
活	huó	(V) to live
助	zhù	(V) to assist
增	zēng	(V) to increase
北斗	běi dòu	(N) astrological constellation: the Northern Dipper
注	zhù	*(V) to record
胎	tāi	(N) foetus, foetal form
祈	qí	(V) to pray for, beseech

注

6.1 A note on *wényánwén* and colloquial diction. On line 7 of this selection from the *Sōushén jì*, the third person pronoun *tāo* 他 appears. Although it is glossed with the *wényánwén* “reading pronunciation” (*dúyīn* 讀音), it is, in fact, the identical word to *tā*, a pronoun that we usually assign as a Mandarin word, not as a part of *wényánwén*. Similarly, on lines 10-11 we encounter two instances of *shì* 是 employed as a copula (“is”) - another Mandarin feature - while in the entire text there is no instance of a standard *wényánwén* equational sentence marked by *yě* 也. Finally, in the last sentence, the construction *sōuyǒu* 所有 appears to be used in the Mandarin sense of “all.” The *Sōushén jì* was composed c. 300 CE, and so is by no means a modern text, but it was written as an informal record of ghost tales intended for an educated but casual reading audience: what we are encountering is good evidence that the underlying spoken language of

Southern China during this period already possessed Mandarin-like features that would be suppressed in strictly formal written documents for sixteen more centuries. Throughout the history of *wényánwén*, the evolving and regionally distinct forms of spoken language continued to have an impact on written texts, most pronounced in “unorthodox” writing, such as casual fiction, Buddhist sermons, Neo-Confucian teaching records, popular stage drama scripts, and so forth. The more clearly defined norms of “Classical” writing, derived from models of the pre-Qín and Hàn eras, continued to exert tight constraints on what was considered acceptable in the formal writing of the class of men educated through the exam system that dominated from the Súi-Táng period through the Qīng, and it is the rules of that type of literature that are basic to this textbook. But even in formal writing, the pressures of linguistic change are easily observable over the dynasties, most obviously in vocabulary, but also in novel syntactical and rhetorical strategies. And outside of formal writing, Classical rhetoric and vernacular speech mixed in a variety of ways so broad that perhaps no person has ever felt completely comfortable reading the full range of Chinese texts written during any single era. (As your *wényánwén* skills develop, you may well find that the most strictly Classical texts seem easiest to read, while texts that are relatively *bái* 白, reflecting contemporary vernacular, seem uniquely idiomatic and tough to penetrate.) When the language reformers of the May Fourth era established a revolutionary new form of written language, *báihuàwén* 白話文, in the late 1910s and after, they did have to break down resistance to abandoning the structures of *wényánwén*, which was still a vital writing tradition. But the barriers between strict *wényánwén* and vernacular speech were always porous, and the *Sōushén jì* illustrates how long this had been true.

6.2 Name forms. Although in formal English it is customary to refer to antecedently named people by the surname only when there is no ambiguity (“Later on, Carter and Reagan would often travel to Disneyland together.”), the convention in Chinese texts is more often to use the personal name alone, when both surname and personal name are not included. In this text, the name use is inconsistent, with Yán Chāo referred to generally as “Yán,” but also once as “Chāo.” This is particularly confusing as Yán’s father is also a character in the tale, thus creating ambiguity. In the version of the tale that appears below, written one thousand years later, the character’s name appears as Zhào Yán 趙顏, and this suggests that there may have been multiple versions of the story, with the surname and name varying in form and order.

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Supplementary Reading: A descendant text

三國演義
六十九回 (節選)
管輅知機

Literary and historical tales recorded in early China frequently became the grist for much more elaborate versions that were recorded in fictional, poetic, or dramatic form. An example of this is the rewriting of the Guān Lù tale in the early Míng Dynasty novel, *Sāngúo yǎnyì* 三國演義, written by Lúo Guànzōng 羅貫中 (c. 1340-1400), famous as one the “Four Great Novels” of late traditional China. Lúo’s tremendously popular novel is a fantasy in 120 chapters on themes

from Chén Shòu's historical account *Sāngúo zhì*, recasting the political leaders of the tumultuous late Hàn and post-Hàn eras into memorable heroes and villains. Although the *Sāngúo zhì* biography of Guǎn Lù does not include the tale of Yán Chāo, Lúo adapted that tale in his book, retelling it as one part of a long persuasion offered by a courtier named Xǔ Zhī 許芝, urging the ill warlord-chancellor Cáo Cāo 曹操 to summon Guǎn Lù as a medical expert. To persuade Cáo Cāo, Xǔ sets forth a long account of Guǎn Lù's history, much borrowed from the *Sāngúo zhì*. But in addition, a version of the *Sōushén jì* tale is included, although the changed name of the youth, noted above, suggests that Lúo may have relied upon a different textual source.

The prose of the *Sāngúo yǎnyì* account, written a millennium after the *Sōushén jì*, is even less formal and more vernacular than the relaxed prose we read in the earlier text. The paragraphs here appear mid-chapter; the subject of the initial sentence is Guǎn Lù.

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一日出郊閒行，見一少年耕於田中。輅立道傍，觀之良久，問曰：「少年高姓、貴庚？」答曰：「姓趙，名顏。年十九歲矣。敢問先生為誰？」輅曰：「吾管輅也。吾見汝眉間有死氣，三日內必死。汝貌美，可惜無壽。」趙顏回家，急告其父。父聞之，趕上管輅，哭拜於地曰：「請歸救吾子！」輅曰：「此乃天命也，安可禳乎？」父告曰：「老夫止有此子，望乞垂救！」趙顏亦哭求。輅見父子情切，乃謂趙顏曰：「汝可備淨酒一瓶，鹿脯一塊，來日齋往南山之中，大樹之下，看盤石上有二人弈棋。一人向南坐，穿白袍，其貌甚惡；一人向北坐，穿紅袍，其貌甚美。汝可乘其弈興濃時，將酒及鹿跪進之。待其飲食畢，汝乃哭拜求壽，必得益算矣。但切勿言是吾所教。」

老人留輅在家。次日，趙顏攜酒脯盃盤入南山之中。約行五六里，果有二人於大松樹下盤石上弈棋。全然不顧，趙顏跪進酒脯。二人貪著棋，不覺飲酒已盡。趙顏哭拜於地而求壽，二人大驚。穿紅袍者曰：「此必管子之言也。吾二人既受其私，必須憐之。」穿白袍者，乃於身邊取出簿籍檢看，謂趙顏曰：「汝今年十九歲，當死。吾今於「十」字上添上一「九」字，汝壽可至九十九。回見管輅，教再休泄漏天機；不然，必致天譴。」穿紅者出筆添訖，一陣香風過處，二人化作二白鶴，沖天而去。趙顏歸問管輅。輅曰：「穿紅者，南斗也；穿白者，北斗也。」顏曰：「吾聞北斗九星，何止一人？」輅曰：「散而為九，合而為一也。北斗注死，南斗注生。今已添注壽算，子復何憂？」父子拜謝。

詞彙

演	yǎn	(V) to perform; to develop, elaborate
回	huí	*(N) a chapter
郊	jiāo	(N) suburb; the area outside and adjacent to a city wall
閒	xián	(N) leisure; (Adv) leisurely, at leisure
耕	gēng	(V) to plough
旁	pang	(N) a side (of something); (Prep) beside; to the side of
良	liáng	*(Adv) quite; very
庚	gēng	(N) a sexagenary counter (see Lesson 4); age
答	dā	(V) to reply, answer; (N) a reply
眉	méi	(N) eyebrow
趕	gǎn	(V) to catch up to
上	shàng	*(Prep) used as a verb complement (as in Modern Chinese)
禳	rang	(V) to exorcise
乞	qǐ	(V) to beg
垂	chuí	*(V) to provide (an honorific form, indicating a kind act of condescension)
切	qiè	(SV) anxious, urgent; (Adv) definitely, by all means
備	bèi	(V) to complete, to prepare, guard against; to fill up (a roster)
淨	jìng	(Adj/SV) clean, pure
瓶	píng	(N) bottle
塊	kuài	(N) lump, mass (used as a measure)
齎	jī	(V) to give (as a gift) [here used as an Adv.]
盤石	pánshí	(N) a large, flat rock
弈	yì	(N) chess piece; (V) to play a chess piece
興	xìng	*(N) pleasure, interest, excitement
濃	nóng	(Adj/SV) concentrated, thick, intense
跪	guì	(V) to kneel
算	suàn	(V) to calculate; (N) calculation, sum
松	sōng	(N) a pine tree
著	zhuó	*(V) to play (as a move in a board game)
必須	bìxū	(Adv) must necessarily (as in Modern Chinese)

憐	lián	(V) to pity, to empathize with
簿	bù	(N) a note book, register
籍	jí	(N) a register
檢	jiǎn	(V) to examine
添	tiān	(V) to add, increase
泄	xiè	(V) to leak
漏	lòu	(V) to leak
機	jī	(N) trigger, incipient spring of action, key point, secret
致	zhì	(V) to bring about, to cause to
譴	qiǎn	(N) condemnation, censure
訖	qì	(Adv) completely (used as a verb complement)
陣	zhèn	(N) a short period of time (used as a measure word)
鶴	hè	(N) a crane
冲	chōng	(V) to rush into, collide with, spill into
星	xīng	(N) a star



Text 7

《論語集解》

晉 · 何晏撰

學而篇 1-4

Contemporary understanding of traditional texts is founded on the ability of modern scholars to understand commentary. The extent of available commentary on a particular text is generally a measure of the text's age and cultural significance, though certain esoteric writings, such as the canon of religious Daoism, tend to have no early written commentaries because the transmission of ideas was tightly held in teacher-student lineages. For the mainstream cultural texts that comprised the basic syllabus of civil service examination preparation – the major Confucian philosophical and historical works – commentaries proliferated in quantities beyond the ability of a single scholar to master, while the cultural importance of poetry and *belles lettres* also generated annotations that, in many cases, comprised volumes that were several times larger than the body of poems under study. It may seem paradoxical that the enormous archives of Late Imperial documents composed only two or three lifetimes removed from the present are often more challenging to understand than abstruse treatises written two millennia ago, but the reason is basically simple: the are rarely commentaries to the memorials, gazetteers, and other documentary sources of the Míng and Qīng. Commentary, particularly interlinear commentary, with its small type and rhetorical technicalities, may appear a dull and unwelcome intrusion between the read and the text, but its actual role is to provide access and help us read.

Text 7 is a brief exercise in reading commentary. It includes the first pages of the earliest extant complete commentary of the Confucian *Analects*: the *Lúnyǔ*, a text compiled during the centuries following Confucius's death, generally viewed as the most authoritative statement of early Confucian ideas. Written commentaries of the *Lúnyǔ* first appeared, as is the case with the genre of commentary itself, during the Hàn Dynasty, after the trauma of the Qín era and its violent aftermath had created an enormous cultural rift between the past and present, and learning had, in many respects, to be rebuilt on the basis of textual sources, rather than living teachers.

The *Lúnyǔ jí jiě* was compiled by Hé Yàn (c.190-249), and brings together selections from earlier commentaries and Hé's own comments. So successful was this montage of snippets that all the earlier works from which Hé drew went out of circulation and were lost. In the passages here, Hé records, in addition to his own comments, the notes of Ma Rong 馬融 (79-166), Bao Xian 包咸 (6 B.C.-A.D. 65), and Kong Anguo 孔安國 (156-c.74 B.C.) (though Kong's comments are believed to have been written about two centuries after his death, making their authorship a little questionable). A commentary on phonetic readings has been added within the notes; the author of this is unknown to me.

The art of reading commentary is always to bear in mind that the interlinear notes implicitly refer back to the preceding text, using shorthand, conventional rhetoric to elucidate a wide variety of issues, including background facts, grammar and lexical notes, and interpretations. Commentary is read in a different mode from text, and the first questions to ask are always, "What is this trying to teach me," and "How is this relevant to the text passage it follows?"

論語卷第一

學而第一

何晏集解

子曰學而時習之不亦說乎馬曰子者男子

也王曰時者學者以時誦習之誦習以時學無廢業所以為說懌。

有朋自遠方來不亦樂乎朋包曰同門曰

知而不愠不亦君子乎愠怒也凡人有

問有子曰子曰弟其為人也孝弟而好犯上

者鮮矣鮮少也上謂凡在己上者言孝弟之

大計反好呼報反不好犯上而好作亂者未

之有也君子務本本立而道生本基也基立

孝弟也者其為仁之本與仁道可大成

音子曰巧言令色鮮矣仁包曰巧言好其言

皆欲令人說曾子曰馬曰弟子曾參吾

日三省吾身為人謀而不忠乎與朋友交而

不信乎傳不習乎言凡所傳之事得無素不

又如字省悉井反

為于偽反又如字

四 三

二

一

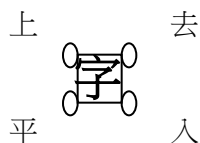
詞彙

時	shí	*(Adv) 時常；及時
習	xí	(V) 演練，復學
說		參照文中注解
誦	sòng	(V) 以大聲讀
廢	fèi	(V) 棄
業	yè	(N) 事務
	去聲	古語四聲之一：今稱第四聲；古有四聲曰：平、上、去、入。
朋	péng	(N) 友；友人之如己者
慍	yùn	(SV) 心中懷所不滿
紆	yū	(音符) 於此表示「慍」字之聲母 (initial)
反	fǎn	(N) 即所謂反切 (qiè) 制度的標誌。參照下注
	有子	人名
弟	tì	(SV) 即「悌」之原字：弟事兄以孝心謂「悌」
犯	fàn	(V) 得罪
鮮	xiǎn	(SV) 少 (NB: 讀 xiān 則有新鮮意)
基	jī	(N) 根本
巧	qiǎo	(Adj) 美好而虛偽
令	líng	*(Adj) 可取悅於人
色	sè	(N) 臉色, 顏色, 性慾
顏	yán	(N) 臉
省	xǐng	(V) 察看
素	sù	(Adv) 從來, 向來
三	sàn	(Adv) 三次; 再三
傳	zhuàn	(N) 所受之學業 (或讀 chuán)
講	jiǎng	(V) 解說
井	jǐng	(音符) 於此表示「省」字之韻母
偽	wèi	(音符) 於此表示「為」字之韻母

注

7.1 This text uses a number of print conventions. One of the more unusual is that it provides internal (but not terminal) punctuation for each *Analects* entry and for commentary: small circles to the right of the column are periods: circles directly beneath the character serve as the equivalent of colons. The larger circles that are centered in added space are a more common convention of many traditional editions: they separate layers of commentary. In this case, the commentary of Hé Yàn precedes this circle and the phonetic commentary follows. Characters phonetically analyzed are placed within larger circles.

7.2 An additional form of notation includes small circles placed at the corners and touching several characters: in this text, 樂, 好, 弟, 三, and, in the notes, 稱 and other terms (some of the markings seem inconsistent, and one case, 令, the mark in the upper left is misplaced: it should be in the lower left). This is a traditional notation of *pòyīn* 破音 readings, and may mark readings that vary from the most common standard for the character, not just tone. The placement of the circle indicates the tone of the character, according to the four basic tones of Middle Chinese: *píng* 平, *shǎng* 上, *qù* 去, *rù* 入. Within the *píng* tone category, words were divided into *yīnpíng* 陰平 and *yángpíng* 陽平, the origins of modern first and second tones, respectively. Words pronounced with the *rù* tone - which was a clipped articulation, ending in an unvoiced consonantal ending -p, -t, or -k, lost these endings in transition from Middle Chinese to Mandarin, and migrated to one of the other tones. The print scheme for denoting this drew on this model:



In the case of *píng* tone words, some texts that use this system distinguish *yīnpíng* by filling the circle as a dot of black ink.

In the case of the passages here, these circles are used for two reasons. For the characters 好 and 三, the issue is tone, and the fourth tone (*qùshēng*) readings are indicated by dots touching the upper right corners of the characters. In the cases of *lè* 樂 [Middle Chinese *lâ*, vs. *yuè*: *ŋâk*] and *tì* 弟 (悌) [both words were pronounced *diei* in Middle Chinese], there is in fact no tonal difference between these readings and the alternative pronunciations that the editor wishes to exclude, and the mark is used to draw attention to the *pòyīn* issue more generally.

7.3 得無素不講習而傳之 (*passage 4*). Here, *dé* 得 must be glossed as *néng* 能, and the entire phrase must be understood as a rhetorical question with an ellipsed, nominalizing *zhě* 者 (denoting 之事) following *chuán zhī* at the close.

7.4 又如字 (*passage 4*). This notation within phonetic commentary carries the meaning “also read as the character is usually pronounced.” Here, the commentator is indicating that the *pòyīn* reading his note specifies is not universally adopted by scholars of the text. (Note that in this instance, the disagreement on pronunciation implies a significant disagreement on the reading of the text.)

Text 8

《待漏院記》

王禹偁

Wáng Yǔchēng (954-1001) is not listed among the great literary masters of the Sòng Dynasty, but he earned a considerable reputation in the early years of the Northern Sòng, before the great literary giants of the 11th century, such as Ōuyáng Xīu, Sū Shì, and Sīma Guāng, raised the threshold of literary excellence.

Wáng was a literary prodigy, known for his fine compositions as early as the age of nine *suì*. He passed the highest level of examination, earned his “presented scholar,” or *jìnshì* 進士, degree in 983, and began to climb the bureaucratic ladder. His poetry received the personal approval of the emperor, and he was soon appointed as an archival officer at the capital, an attractive posting for a young *literatus*.

However, Wáng possessed traits of character in common with Hán Yù: he saw himself as an upright official in an age of moral compromise, and he wrote stinging condemnations of excessive luxury expenditures in government, of corrupt high ministers who had gained the emperor’s favor, and of the Buddhist clergy. He was a reform minded official in the era before the first of the great Sòng reforms. Like Hán Yù, he found himself banished from the capital to magisterial positions in relatively remote outposts. He endured this process three times, and died at a relatively young age, far from the capital.

Wáng’s writing style was itself a protest. In an age when flowery prose had come back into style, he championed the simple *gǔwén* 古文 ideal of Hán Yù. Although his reputation remained a modest one, a few decades after his death Ōuyáng Xīu celebrated him as an exemplar in an essay on his painted portrait, and several collections of his poetry and prose were preserved.

The present essay is taken from his *Xǎoxù jí* 小畜集, a collection of short pieces that Wáng named after one of the hexagrams in the classic text *Yìjīng* 易經. The piece became better known after its inclusion in *Gǔwén guānzhǐ*, the 18th century anthology of pre-Qīng literature that became a standard in late Imperial and 20th century education. The essay reflects Wáng’s high didacticism. The *Dàilòuyuàn* of the title was the palace pavilion where Northern Sòng Prime Ministers would await each day the Emperor’s summons to dawn court, and as Wáng tells us in the essay, his purpose was to have his meditation on the inner lives of three different types of high ministers inscribed on the pavilion wall, as an admonition to future Prime Ministers. His wish did not come true, but his combination of sermonizing litany and cinematic narrative have let this essay endure many centuries longer than the wall on which it was never written.

NOTE: The edition that appears below is taken from a woodblock version reprinted in a standard early 20th century edition. Despite the publisher’s explicit attempt to use only the best available traditional editions, its many unusual character forms present a particular challenge, and a number of erroneous graphs appear as well. For example, common calligraphic forms for *ěr* 爾 and *jiù* 舊 that later became standard simplifications appear (尔 ; 旧), and there are at least six erroneous characters (these are marked with a red star★). This type of reading challenge is not unusual in traditional and early modern editions. A version reproducing the text line by line in wordprocessed orthography is provided following the glosses and notes, and you should consult that wherever necessary.

待漏院記

天道不言而品物亨歲功成者何謂也四時之吏五行
 之佐宣其氣矣聖人不言而百姓親萬邦寧者何謂也
 三公論道九卿分職張其教矣是知君逸于上臣勞于
 下法乎天也古之善相天下者自咎夔至房魏可數也
 是不獨有其德亦皆務于勤尔况夙興夜寐以事一人
 卿大夫犹然况宰相乎朝廷自國初因旧制設宰相待
 漏院于丹鳳門之右示勤政至若北闕向曙而東方未
 明相君啟行煌々火城相君至止噦々璫聲金門未闢
 至漏犹滴徹蓋下車与烏以息待漏之際相君其有思
 乎其或兆民未安思所泰之四夷未附思所未之兵革
 未息何以弭之田疇多蕪何以闢之賢人在野我将進
 之佞臣立朝我将斥之六氣不和青萍生頤避位以
 禳之五刑未措欺詐日生請修德以釐之心憂忡々待

旦而入九門既啟四聰甚述相君言焉時君納焉皇風
 于是乎清夷蒼生以之而富庶若然總百官食萬錢非
 幸也宜也其或私仇未復思所逐之旧思未報思所榮
 之子女玉帛何以致之車馬器玩何以取之姦人附勢
 我將陟之直士抗言我將黜之三時告災上有憂色搆
 巧詞以悅士群吏弄法君聞怨言進諂容以媚之私心
 恟、假寐而坐九門既開重瞳屢迴相君言焉時君惑
 焉政柄于是乎隳哉帝位以之而危矣若然則死下獄
 投遠方非不幸也亦宜也是知一國之政萬人之命懸
 于宰相可不慎歟復有無毀無訾旅進旅退竊位而苟
 祿備員而全身者亦無所取焉棘寺小吏王某為文請
 誌院壁用規于執政者

詞彙

品	pǐn	(N) items, objects; class, grade
品物		All classes of things
亨	hēng	(V) to penetrate, succeed, proceed smoothly
五行	wǔ xíng	(N) “Five Forces” of traditional cosmology (fire, water, wood, earth, metal)
佐	zuǒ	(V) to assist
宣	xuān	(V) to spread
三公	sān gōng	(N) high ministers of the Imperial household (the Grand Master [Tài Shī 太師], Grand Teacher [Tài Fù 太傅], and Grand Protector [Tài Bǎo 太保])
六卿	liù qīng	(N) heads of the six major government bureaus
職	zhí	(N) office, duties of office
張	zhāng	(V) to spread, stretch, proclaim
逸	yì	(SV) at ease
法	fǎ	*(V) to emulate, to take as a model
咎	gāo	(人名) Gāo Yáo 皋陶, minister to legendary ruler Shùn 舜 (the graph 咎 jiù [(N) fault] is an allograph)
夔	kuí	(人名) Music master to Shùn (see Text 5)
房	fáng	(人名) Fáng Xúanlíng 房玄齡 (579-648), a prime minister to Táng Tàizōng 唐太宗
魏	wèi	(人名) Wèi Zhēng 魏徵 (480-643), another prime minister to Tàizōng
數	shǔ	(V) to count, enumerate
可數		(SV) countable (in the sense of being few)
況	kuàng	*(Conj) moreover (like Mandarin 況且; distinguish 況 below)
務	wù	(N) duty; (V) to concentrate on, devote oneself to
勤	qín	(SV) diligent; (N) diligence
夙	sù	(N) early morning; (Adv) early
一人	yī rén	(N) supreme ruler, emperor
宰相	zǎi xiàng	(N) Prime Minister
朝	cháo	(N) court of governance

廷	ting	(N) courtyard
朝廷		(N) the Imperial court
國	guó	*(N) dynasty (used to refer only to the present dynastic era)
漏	lòu	*(N) clepsydra (water clock)
院	yuan	(N) bureau, pavilion
丹	dān	(N) cinnabar; (SV) red, like cinnebar
鳳	fèng	(N) mythic bird, like the phoenix
至若	zhìruò	*(Prep.) as for; when it comes to; turning to (as a change of topic) [NB: generally equivalent to <i>zhìyú</i> 至於]
闕	què	(N) watchtower, Imperial Palace tower
曙	shǔ	(N) daybreak, dawn
相君	xiàngjūn	(N) a polite term for the Prime Minister (the “lord assistant”)
煌煌	huáng huáng	(SV) bright, gleaming (NB: The sign 𠂇 represents a ditto mark)
噦噦	huì huì	(SV) sound of tinkling bells (NB: also, yuěyuě: vomiting sound)
鑾	luán	(N) carriage bells
闢	pì	(V) to open
徹	chè	(V) to remove, to curtail
蓋	gài	*(N) lid, cover (rain/sun shield over a carriage)
于	yú	*(V) to go to (a rare, archaic usage)
際	jì	(N) border, interval (of space or time), occasion
兆	zhào	(Adj) multitudinous
泰	tài	(V) to pacify
四	sì	(Adv) on all sides, in all directions (short for <i>sìfāng</i> 四方)
來	lài	*(V) to attract, bring towards one
革	gé	(N) leather, leather-stitched armour
兵革		(R+R) warfare
弭	mǐ	(V) to quell
疇	chóu	(N) tilled fields

蕪	wú	(SV) overgrown with weeds
野	yě	*(N) the wilds (a political metaphor: outside the court; out of office)
佞	nèng	(SV/Adj) glib
斥	chì	(V) scold, denounce, repel
六氣	liù qì	(N) six meteorological phenomena (yīn 陰, yáng 陽, fēng 風, yǔ 雨, huì 晦 (darkness; gloom; new moon), míng 明)
災	zāi	(N) disaster [NB: this word has been dropped from the woodblock text]
眚	shěng	(N) disaster, calamity
	災省	(N) disasters
五刑	wǔ xíng	(N) five corporal punishments (tattoo [mò 墨], nose amputation [yì 劓], foot amputation [fèi 剕], castration [gōng 宮], and decapitation [dà bì 大辟])
措	cuò	(V) to manage, arrange, abrogate, put aside
詐	zhà	(V) to swindle, cheat; (N) deception
釐	lí	(V) to manage, correct
忪忪	chōng chōng	(SV) anxious
九門	jiǔ mén	(N) the nine-fold gates to the Imperial court
聰	cōng	(SV) acute of hearing
	四聰	(N) he who hears all (the Emperor)
邇	ěr	(SV) nearby
納	nà	(V) to admit, to accept
皇	huáng	(Adj) Imperial, august
風	fēng	*(N) influence (social or cultural)
夷	yí	*(SV) level
蒼	cāng	(Adj/SV) azure
	蒼生	(N) the common people
總	zǒng	(V) to assemble (here: assemble and control)
錢	qián	(N) cash
幸	xìng	(N) good luck

讎	chóu	(N) enemy, enmity [NB: <i>chóu</i> 仇 is a common allograph]
復	fù	*(V) to avenge
恩	ēn	(N) personal grace
報	bào	(V) to repay
子女		(N) children; young men and women (boys and girls): servants
帛	bó	(N) silk
玩	wán	(N) curios [NB: <i>wán</i> : (V) to play, amuse]
姦	jiān	(Adj) traitorous, depraved
附	fù	(V) to attach, to be attached; (Adj) attached
勢	shì	(N) power, advantage, propensity, influence
陟	zhì	(V) to climb, to promote
士	shì	*(N) a lower ranking officer of state or <i>literatus</i>
抗	kàng	(V) to resist, to protest
黜	chù	(V) to expel
三時	sān shí	(N) the three agricultural growing seasons (spring, summer, fall)
上	shàng	*(N) the ruler
構	gòu	(V) to construct, to fashion [NB: <i>gòu</i> 構 is a misprint]
弄	nòng	(V) to manage, administer (NB: also pronounced: <i>lòng</i>)
諂	chǎn	(Adj) flattering, toadying
容	róng	(V) to accommodate; (N) facial or physical appearance
媚	mèi	(V) to flatter, to toady to
滔滔	tāo tāo	(SV) overflowing (probably loan graphs for 滔滔)
假	*jiǎ	(Adv) covertly (假寐 carries the sense of sneaking a nap)
瞳	tóng	(N) eye, pupil of the eye
重瞳	chóngtóng	(N) eyes with doubled pupils; the ruler (according to legend, sage rulers, such as Shùn 舜, were marked by this physical anomaly)
屢	lǚ	(Adv) repeatedly
廻	huí	(V) to revolve

柄	bǐng	(N) handle, controlling leverage
於是乎		(Conj) thereupon (identical to <i>yúshì</i> 於是)
隳	huī	(V) to destroy
危	wēi	(N) danger; (SV) to be in peril; (Adj) dangerous
投	tóu	(V) to throw, to cast out
旅	*lǚ	(N) ranks (of soldiers, of officers of state; here, used adverbially: along with the common ranks)
備	bèi	(V) to complete, to prepare, to fill up (a roster)
員	yuan	(N) an officer, a functionary
全	quán	(SV) to be whole; (V) to complete; to preserve complete
取	qǔ	*(V) to select (and emulate); take as a lesson or example
棘	jí	(N) jujube, jujube tree, thorn bush
寺	sì	(N) temple, pavilion, bureau
某	mǒu	(Pron) someone (unnamed) (used for taboo names)
誌	zhì	(V) to make a record
壁	bì	(N) wall
規	guī	(N) a compass; (V) to regulate

注

8.1 是知君逸於上 (*line 3*). The word *shì* (“this”) resumes all that has been said to this point; syntactically, an *yǐ* 以 is ellipsed either before or after it. The apparently parallel *shì* in line 5 is actually different, referring not to all that was previously said, but rather to the individuals named before; thus, a *rén* 人 would appear to be ellipsed after it.

8.2 是不獨有其德 (*line 5*). The first of several notes on the word *qí* 其 in this text. This phrase provides an example of the flexible way in which the word *qí* can function. Here, the word could be rendered as a simple passive (“they not only had their virtue”), but that would fail to convey the clear sense that the virtue under discussion was of unusual excellence, and would suggest that the four figures shared a single virtue or type of virtue, which seems to go beyond what the text means to imply. It might be more accurate to render *qí dé* as “that virtue,” but since there is no antecedent use of the term *dé*, this would unpack as “that level of virtue which is necessary to be included in this class of people,” invoking a broadly referenced shared understanding which the author assumes, as the colloquial English, “You’ve lost that lovin’ feeling.” The flexibility of *qí* is visible in a well known passage of

the *Lúnyǔ* (8.14), which reads in its entirety: 不在其位，不謀其政: “If you do not occupy a given office, do not engage in planning its administration.” Here, the two *qí* are precisely parallel, but the first has no antecedent, while the second does, and the English renderings must be different. The initial *qí* could alternatively be rendered as “the” in a more colloquial rendering: “If you don’t hold the office, don’t plan its policies,” where the second *qí* could equally be rendered “the,” the English parallel expressing the semantic identity of the referents. Here *qí* once again invokes a broadly shared context of understanding, but not broad enough to support an initial colloquial “that,” which would in this case require a clear antecedent.

8.3 . . . 煌煌火城 . . . 嘖嘖鑾聲 (*line 8*). These two phrases are syntactic interjections; the reduplicated stative verbs are used adverbially.

8.4 相君其有思乎 (*lines 9-10*). The pattern *qí* . . . *hū* is one that we have encountered before, as early as Text 4 in the first volume of this series. It is typically glossed by the meaning “probably” (*dàgài* 大概) in Chinese dictionaries, and the meaning could fit here, though in other instances it will not. For example, sometimes this pattern - or a related one in which *yú* 歟 (or its allograph 與) substitutes for *hū* - is used to list two equally possible options or occurs in the second clause of such a list; two instances from the text *Zhuāngzǐ*: (1) 天與，其人與 (“Is it [the work of] Heaven or [the work of] man?”); (2) 不識今之言，其覺者乎，其夢者乎 (“I don’t know whether the words I’m saying now are said in a waking state or in a dreaming state.”) In cases like the present one, where only one alternative is specified, the meaning may indeed be close to “probably,” as if alternative options were being excluded, but the rhetorical force is light, close to the use of *yú* 歟 alone, or the untranslatably eloquent Mandarin *ba* 吧, an affirmative version of the colloquial English “. . . , no?” or the French *n’est ce pas?*

8.5 其或 (*lines 10 & 16*). *Qíhuò* can function as a term, translated as “perhaps,” in which case it would modify the phrases that follow (e.g., “Perhaps the multitudes are unsettled . . .”). However, such an interpretation would imply that the parallel passages beginning on lines 10 and 16 basically contrast circumstances, when, in fact, they contrast attitudes of prime ministers. It would make better sense to relate *qíhuò* to the antecedent phrase at line 9-10, discussed in the previous note. In such a case, the reading here would be: *qí* [*sī*] *huò* [*wéi*] 其[思]或[為] . . .

8.6 . . . 焉 . . . 焉 (*lines 14 & 20-21*). This structure uses a locative metaphor to convey the same sense as Mandarin . . . 甚麼 . . . 甚麼: “whatever *V*₁, *V*₂.”

8.7 非不幸也亦宜也 (*line 22*). The reading of the word *yì* 亦 depends on the edition of the text. Some editions include *yì* in the parallel phrase on lines 15-16, in which case, both must be read “indeed.” In this edition, the word is absent in the initial phrase, thus suggesting the meaning of “also” is more appropriate for line 22. This may bear on the reading of the instance of the word in line 24 as well, since that *yì* could mean “also” only if the word did not appear in line 16.

Standard characters for *Dàilóuyuàn jì*

1 天道不言而品物亨歲功成者何謂也四時之吏五行
 2 之佐宣其氣矣聖人不言而百姓親萬邦寧者何謂也
 3 三公論道六卿分職張其教矣是知君逸於上臣勞於
 4 下法乎天也古之善相天下者自咎夔至房魏可數也
 5 是不獨有其德亦皆務於勤爾況夙興夜寐以事一人
 6 卿大夫猶然況宰相乎朝廷自國初因舊制設宰臣待
 7 漏院於丹鳳門之右示勤政也至若北闕向曙東方未
 8 明相君啟行煌煌火城相君至止噦噦鑾聲金門未闢
 9 玉漏猶滴徹蓋下車于焉以息待漏之際相君其有思
 10 乎其或兆民未安思所泰之四夷未附思所來之兵革
 11 未息何以弭之田疇多蕪何以闢之賢人在野我將進
 12 之佞臣立朝我將斥之六氣不合災眚薦至願避位以
 13 禳之五刑未措欺詐日生請修得以釐之憂心忉忉待
 14 旦而入九門既啟四聰甚邇相君言焉時君納焉皇風
 15 於是乎清夷蒼生以之而富庶若然總百官食萬錢非
 16 幸也宜也其或私讎未復思所逐之舊恩未報思所榮
 17 之子女玉帛何以致之車馬器玩何以取之姦人附勢
 18 我將陟之直士抗言我將黜之三時告災上有憂色構
 19 巧詞以悅之群吏弄法君聞怨言進諂容以媚之私心
 20 惛惛假寐而坐九門既開重瞳屢迴相君言焉時君惑
 21 焉政柄於是乎墮哉帝位以之而危矣若然則死下獄
 22 投遠方非不幸也亦宜也是知一國之政萬人之命懸
 23 于宰相可不慎歟復有無毀無譽旅進旅退竊位而苟
 24 祿備員而全身者亦無所取焉棘寺小吏王某為文請
 25 誌院壁用規於執政者

Text 9

《湖心亭看雪》

張岱



“Húxīntíng kàn xué” is a famous vignette by Zhāng Dài (1597-1679), a late Míng Dynasty *literatus*. It is admired for the elegant way it paints a beautiful winter scene in a few brush strokes and its gentle humor. The setting is West Lake in the city of Hángzhōu, which had been the capital of China during the Southern Sòng Dynasty. Hángzhōu and West Lake are known for their beauty. Two causeways cross sections of West Lake, a shorter one constructed under the supervision of the Tang Dynasty poet Bó Jūyì (白居易) and a longer one – shown above – constructed under the supervision of the Sòng Dynasty poet Sū Shì (蘇軾). Both these literary figures had once served as prefects of the city. “Húxīntíng kàn xué” refers to one of these causeways, probably the “Sū Causeway.”

It will help to understand the piece if you know that there are a number of small islands in West Lake on which were built pavilions of various types. These were (and are) places where one may drink wine or tea, or watch performances by entertainers of various types. Some are simple gazebo-like structures, but others are larger, and may have multiple stories (like the multi-level pleasure boats that still dot the lake in good weather). The lake is a major tourist spot and has been since the Southern Sòng period, when Hángzhōu served as the dynastic capital. In Hángzhōu, many men still make their living as boatmen, docking their boats by the shore, waiting for travelers to pay them to be rowed out on the lake, like the boatman in this piece.

In late Imperial China, short vignettes like this, called *súibǐ* 隨筆, were a popular genre form. They were sometimes essentially reflective tourist accounts, and their literary value derived from a combination of elegant depictions of scenes together with an appropriately applied tone, reflecting the complex and sometimes self-mocking persona of the educated *literatus*.

湖心亭看雪

崇禎五年十二月余住西湖大雪三日湖中人鳥聲俱絕是日更定矣余拏一小舟擁毳衣爐火獨往湖心亭看雪霧淞沆砀天與雲與山與水下一白湖上影子惟長堤一痕湖心亭一點與余舟一芥舟中人兩三粒而已到亭上有兩人鋪氊對坐一童子燒酒爐正沸見余大喜曰湖中焉得更有此人拉余同飲余強飲三大白而別問其姓氏是金陵人客此及下船舟子喃喃曰莫說相公癡更有癡似相公者

詞彙

亭	tíng	(N) 小樓：「湖心亭」就是西湖中小島上一個亭的名稱
崇禎	chóngzhēn	明朝末葉的年號 (1611-1644)
西湖	xīhú	(湖名) 沿杭州市西邊的大湖附近
俱	jù	(Adj) 皆
更	jīng (gēng)	(N) 夜中的時分；「更定」言已經到晚上了
挈	ná (nú)	(V) 同「拿」；謂划船
舟	zhōu	(N) 船
擁	yǒng	(V) 抱 [NB: 亦讀 yōng]
毳	cùi	(N) 毛皮作的(衣服)
爐	lú	(N) 爐子；「爐火」就是爐子
霧凇	wùsōng	(N) 霧 (fog) 凝成冰花
沆瑤	hāngdàng	(SV) 白氣瀰漫 (茫茫一片的意思)
堤	dí (dī)	(N) 湖中的土道
痕	hén	(N) 皮膚上的古傷的遺跡 (scar)
芥	jiè	(N) 芥草的種子 (mustard seed)：意思就是小小的東西
粒	lì	(N) 一顆米：更為渺小
鋪	pū	(V) 同「鋪」：陳設
氈	zhān	(N) 毯子
燒	shāo	(V) 溫
沸	fèi	(V) 煮
拉	lā	(V) 牽，用手引之
強	qiáng	(V/Adv) 勉強
大白	dàbái	(N) 一種大酒卮 (杯)
金陵	jīnlíng	(地名) 現代的南京
舟子	zhōuzǐ	(N) 划船的用人
喃喃	nánnán	(Adv) 低聲言語
相公	xiànggōng	(Pron.) 敬年少士人或紳 [shēn] 士 (examination graduate) 之尊稱
癡	chī	(SV) 發瘋

注

- 9.1 是日 (*line 2*). The prior referent for *shì* is likely the third day of heavy snow.
- 9.2 拏 (*line 2*). The text appears to say that Zhang “took” or paddled his own boat, but we learn later that there is at least one boatman (*zhōuzǐ* 舟子). This reflects the social context of Imperial era *literati* writing: only those who have significant social standing count. A few phrases down, Zhang says that he was going to the Húxīn (lake center) Pavilion “alone” (*dú* 獨), yet the people in his boat, we later learn numbered “two or three.”
- 9.3 擁毳衣爐火 (*line 2*). The verb *yǒng* is governing two things that are not alike: a downy fur jacket, which would be “clutched around” Zhang, and a portable brazier that he would “clutch by him.”
- 9.4 天與雲與山與水上下一白 (*line 3*). This use of multiple instances of *yǔ* is unusual and clearly meant as a purposive rhetorical monotony, parallel to the featurelessness of the landscape.
- 9.5 惟 (*line 4*). This *wéi* embeds the original sense of the character as a copula: to be. It is equivalent to *wéi yǒu* 惟有. This phrase governs all the clauses down to the end of the sentence on line 5: *éryǐ* 而已.
- 9.6 爐正沸 (*line 5*). The word *zhèng* is adverbial here, parallel to Mandarin *zhèngzài* 正在. What is boiling, or reaching a simmer, is neither the stove itself nor the wine, but the water that was used to heat the wine.
- 9.7 見余 (*lines 5-6*). What is the subject of the verb *jiàn*? For the same reasons that apply in note 9.2, we must assume this is the two gentlemen, not their boy servant.
- 9.8 姓氏 (*line 7*). Literally, surname and clan. What Zhang is asking about is the extended family they belong to. The fact that he learns they are from Jīnlíng means their reply was of the sort, “the Wángs of Jīnlíng.”
- 9.9 更有癡似相功者 (*line 8*). The *sì* may be serving normally as the equivalent of *ruò* 若, but it could also be a rare usage in which *sì* functions like the comparative preposition *yú* 於. The meanings then would be slightly different, the men in the pavilion being either as crazed or more crazed than Zhang.

Text 10

杜甫

發秦州

In 759, Dù Fǔ (712-770) began a personal migration to the south. He had been serving the restorationist court of the Táng emperor Sùzōng 肅宗 in the years following the 755 Rebellion of Ān Lùshān (安祿山), but had grown frustrated with his appointments and the quality of government. In 759, Dù Fǔ resigned his post at Húazhōu 華州, near the capital city of Cháng'ān 長安, in modern Shaanxi Province, and traveled to the western edge of the Wèi 渭 River valley, settling in Qínzhōu 秦州 (now called Tiānshuǐ 天水), a border outpost on the Silk Road in modern Gansu. Later that year, having fallen into financial straits, he began a long journey with his family that ultimately led him to settle in Chéngdū 成都, in modern Sichuan, where he remained in impoverished retirement until his death. The initial stage of that migration ended in Tónggǔ 同谷, in the administrative district of Chéngzhōu 成州 (now Chéngxiān 成縣), near modern Gansu's southern border with Sichuan. The present poem is a portrait of the start of this journey.

The commentary edition from which this selection is taken, *Dù shī jìng quán* 杜詩鏡銓, was written by the Qīng 清 era scholar Yáng Lún 楊倫 (1747-1803). It incorporates earlier comments written by one of the foremost scholars of Dù Fǔ, Qíu Zhào'áo 仇兆鰲 (1638-1717), including running literary comments, printed as 眉注 (méi zhù): “eyebrow notes,” above the text. Other commentators cited in the double-column interlinear notes include Zhū Xī 朱熹 (1130-1200), the famous Sòng era founder of Neo-Confucianism, and Huáng Hè 黃鶴 (13th c.), who contributed to the documentation of Dù Fǔ's biography. All other notes are Yáng's own, in the form of either direct comments or citations from specific named works that he deemed relevant for understanding the poem. In addition to running notes, Yáng includes two other types of annotation. One consists of editorial marks: circles and brief slashes, which indicate punctuation (circles), “stanza” breaks (slash marks to the left), or passages worthy of note (teardrop commas or circles, identical in form to punctuation marks, indicating degrees of enthusiasm). The other is sideline notes that comment on features of poetic technique. (Yáng also includes more extensive summary comments by others in a section following the poem text; these are not included here.)

Commentary editions such as Yáng's can appear forbidding because of their typographical complexity, and because of the shifting registers of diction and logic between poem and various genres of notes. In the glosses to the text below, the initial vocabulary list refers only to the poem title, an original note, written by Dù Fǔ himself, and the poem text. Following this there is a separate vocabulary list for all other material, beginning from the right hand column (which indicates the start of the seventh section, or juàn 卷 of the compilation; note that the mid-page column register also indicates this is the first page of section seven). That vocabulary list goes on to cover interlinear notes first, treating sideline notes in order as if they were separate lines, and Chóu's eyebrow notes separately and last.

仇云首敘啟行大意

杜詩鏡銓卷七乾元上元間公赴同谷居成都作

發秦州

原注乾元二年自秦州赴同谷縣紀行鶴注秦州西南至成州二百六十五里同谷其附邑

我衰更懶拙。生事不自謀。無食問樂土。無衣思南州。

同谷在秦州南漢源十月交。唐書漢源縣屬成州天氣涼如秋。草木未黃落。

況聞山水幽。宋注此言同谷風土之煖利於無衣栗亭名更嘉。九域志栗亭在成州東五十里下

有良田疇。充腸多薯蕷。本草薯蕷俗名山藥補虛勞充五臟久服輕身不飢汪蜀道者尤良崖蜜

亦易求。圖經本草石蜜即崖蜜其蜂黑色作房於巖崖高峻處或石窟中以長竿刺令蜜出承取之味酸色綠入藥勝於他蜜此言同谷物

產之佳利於無食密竹復冬筴。清池可方舟。西都賦方舟並雖傷旅

此言同谷之當

寓遠。庶遂平生遊。此邦俯要衝。實恐人事稠。應接非

杜詩鏡銓

卷七

一

此言秦州之當去

本性。登臨未銷憂。谿谷無異名。塞田始微收。豈復慰

老夫。惘然難久留。仇注人事稠雜則風土不幽塞田薄收則物產不饒與上緊相應似。古。樂。府。語。日。色。隱。孤。

戍。鳥。嘯。滿。城。頭。中。宵。驅。車。去。飲。馬。寒。塘。流。磊。落。星。月。

高。蒼。茫。雲。霧。浮。大。哉。乾。坤。內。吾。道。長。悠。悠。言以乾坤之大無容身之所長

末寫臨發情景是第一首起法

此奔馳未知何日方得休息耳

詞彙

發	fā	*(V) to exit
州	zhōu	(N) an urban administrative center; a large administrative region, province (南州, below, is used generically)
秦州	qínzhōu	(N) a district in northwest China
更	gèng	(Adv) moreover; even more
懶	lǎn	(SV) lazy
拙	zhuō	(SV) dull, clumsy (also pronounced: zhúo)
謀	móu	(V) to plan
樂土	lè tǔ	(N) paradise
漢源	hàn yuán	(N) a prefecture (<i>xiàn</i> 縣) name
交	jiāo	(V) to reach (a time or a season); (N) seasonal time
涼	liáng	(SV) cool (as opposed to either hot or cold), mild
幽	yōu	(SV) deep, secluded, tranquil
栗亭	lì tíng	(N) a place name
嘉	jiā	(SV) excellent, beautiful, fine
良	liáng	(SV) good, fair
充	chōng	(SV) full; (V) to fill
腸	cháng	(N) belly
薯蕷	shǔ yù	(N) yams
崖	yái	(N) a cliff
蜜	mì	(N) honey
密	mì	(Adj/SV) dense
竹	zhú	(N) bamboo
笋	sǔn	(N) bamboo shoots (among which, winter shoots are delicacies)
池	chí	(N) a pool, pond
傷	shāng	(V) to injure, to suffer a defect; to regret, feel sadness; (N) a wound

旅	lǚ	(V) to travel; (N) a journey
寓	yù	(V) to lodge; (N) lodging
庶	shù	(Adv) perhaps (more common as a binome: 庶幾 shùjī)
遂	suì	*(V) to complete (some act or series of actions to the end)
俯	fǔ	(V) to look down
要	yào	(Adj) important
衝	chōng	(N) a thoroughfare, bustling intersection
實	shí	(Adv) truly, in fact
恐	kǒng	(V) to fear (in terror); to fear (that something is likely)
稠	chóu	(SV) dense
應	yìng	(V) to respond
接	jiē	*(V) to meet, to greet
	應接	to engage in social interaction
登臨	dēng lín	(V-V) to climb heights and walk by river valleys (dēnggāo lín yuān 登高臨淵)
銷	xiāo	(V) to melt, dispell
谿	xī	(N) mountain stream
谷	gǔ	(N) a valley
塞	sài	(N) a frontier pass
收	shōu	*(N) harvest
慰	wèi	(V) to comfort
惘然	wǎng rán	(Adv) disappointed, at a loss, all adrift
留	liú	(V) to remain at a place; to stay (behind)
隱	yǐn	(V) to hide; (SV) to be hidden, concealed
孤	gū	(Adj) alone, lone, orphaned
戍	shù	(N) garrison (here, a garrison watchtower: shùlóu 戍樓); (V) to guard
烏	wū	(N) crow
嘯	tí	(N) a cry, a call (as a bird) [NB: also written 啼]
滿	mǎn	(V) to fill

頭	tóu	*(N) top (used as a noun suffix)
中霄	zhōng xiāo	(N) midnight
塘	táng	(N) a pool
磊落	lěi luò	(SV) towering high
蒼茫	cāng máng	(SV) vast; indistinct
霧	wù	(N) fog
浮	fú	(V) to float
乾	qián	(N) the force of creativity; symbol for the heavens
坤	kūn	(N) the force of receptivity; symbol for the Earth
	乾坤	(N) the cosmos
悠悠	yōu yōu	(SV) long

注本詞彙

鏡	jìng	(N) mirror (here used as an adverb)
銓	quán	(V) to select, weigh (here cognate with <i>quán</i> 詮: to annotate)
乾元	qiányuán	(N) a Táng era reign period name (niánhào 年號), 758-59
上元	shàngyuán	(N) a Táng era reign period name, 760-61
公	gōng	*(Pronoun) honorific second or third person pronoun
赴	fù	(V) to go to, to travel to, to rush towards
成都	chéngdū	(N) a city in present day Sichuan, where Dù Fǔ lived at the end of his life
紀	jì	(V) to record (similar in usage to jì 記)
同谷	tónggǔ	(N) a district in present day Sichuan
唐書	tángshū	The standard history of the Táng Dynasty (there exist both “Old” and “New” editions; it is unclear which is referenced here)
風土	fēngtǔ	(N) climate and surroundings; physical and cultural atmosphere
煖	nuǎn	(SV/Adj) warm [NB: the more common graph is 暖]
域	yù	(N) region, territory
志	zhì	*(N) a record, historical records, a gazetteer (local history)
	九域志	A Northern Sòng era geographical text
本草	běncǎo	<i>Běncǎo gāngmù</i> 綱目: a Míng era pharmacological/botanical text

俗	sú	(SV/Adj) vulgar, popular, customary; (N) custom
藥	yào	(N) medicine
補	bǔ	(V) to supplement, repair, patch; (SV) nourishing
虛	xū	(SV/Adj) empty, meaningless, vain; (N) physical weakness, exhaustion
	虛勞	(N) exhaustion (perhaps, 虛癆: consumption)
臟	zàng	(N) bodily organ
	五臟	(N) the five essential organs (heart, liver, spleen, lungs, kidneys)
服	fú	(V) to consume (medicine); to surrender; to cause to surrender
輕	qīng	(SV/Adj) light in weight, buoyant in feel
飢	jī	(V) to be hungry, to starve; (N) famine [NB: generally written: 饑]
蜀	shǔ	(Place name) Sichuan
道	dào	(N) an administrative region (as a “circuit” of administrative inspection)
尤	yóu	(Adv) especially
	圖經	“Illustrated Classic [edition]”
蜂	fēng	(N) bees
巖	yán	(N) cliff
峻	jùn	(SV/Adj) lofty
窟	kū	(N) cave
竿	gān	(N) pole
刺	cì	(V) to stab, prick, assassinate; (N) thorn
承	chéng	(V) to receive; to catch (in a receptacle) and hold
醃	yàn	(SV) dense, strong (also written 醃) [NB: possibly xiān: (SV) salty]
勝	shèng	(SV) to be superior (to)
產	chǎn	(N) produce
佳	jiā	(SV) lovely, beautiful, fine
都	dū	(N) capital city
西都	xī dū	(N) Western Capital: the Eastern Hàn era name for Cháng’ān 長安
賦	fù	*(N) a rhapsody (poetic form)
	西都賦	A famous poem by Hàn period writer Bān Gù 班固
並	bìng	(Conj) and, moreover; (V) to attach two things; (SV) to be attached
驚	wù	(V) to move about
饒	ráo	(SV) fertile

緊	jǐn	(SV) tight; (Adv) tightly
府	fǔ	(N) a residence, mansion, government seat, treasury, repository, bureau
樂府	yùefǔ	(N) bureau of music (Hàn Dynasty); songs collected by that bureau; poems in the style of such songs
闊	kuò	(SV) vast
奔	bēn	(V) to flee, to hurry off to
馳	chí	(V) to gallop

眉注

敘	xù	(V) to narrate
啟	qǐ	(V) to open, to start, to enlighten
寫	xiě	(V) to write, to describe

注

10.1 秦州西南至成州二百六十五里 (*Titile note*). Conventional geographical notations combine directional and distance indicators in various ways. In this case, the directional indicator is linked to the verb *zhì* 至: “southwest to Chengzhou, 265 *lǐ*.” *Xīnán* is used adverbially; it does not refer to the southwestern region of Qínzhou. A more typical geographical formula appears in the lower note on line 3.

10.2 十月交 (*line 2*). The Chinese calendar differs from the Gregorian calendar now universally used. The Chinese “solunar” calendar was based on a cycle of lunar months (29 or 30 days long), which was periodically realigned with the solar-year cycle through the insertion of a “leap month” (*rùnyuè* 閏月) in seven of every nineteen years. After the great calendar reform of 104 BC, the first month of each new year began about a month later than the first month of the modern Gregorian calendar (as modern “Chinese New Year” illustrates). Thus the “tenth month” here is not “October”; it approximates November, when the weather in northern China turns very cold. The word *liáng* 涼 here contrasts not with “hot,” but with “cold.”

10.3. Reading annotations (*lines 4-5*). The notes citing the *Běncǎo gāngmù* 本草綱目 and the *Tǔjīng* 圖經 (“illustrated classic”) edition of that text exemplify important conventions of annotation in traditional texts. The details of these long notes do not relate closely to the poem, and to suppose that the annotator was claiming that the poet had all these facts in mind would be an error. The point of the first note lies principally in the sub-citation at its close, a note internal to the annotated *Běncǎo*, which points out that the region to which Dù Fǔ refers was, in fact, known for its fine yams. In order to cite that note cogently and without distortion to the original, authoritative text, the annotator needed to include the entire passage. It would be easy to let the specifics of the note become a distraction and to fail to identify the point of the note, something that can be said of many traditional annotations. It is always more important to grasp the point of a note than to work through all of its text. In the second case here, the significant citation begins

the note. The *Tǔjīng Běncǎo* defines “rock honey” as “cliff honey.” In terms of our poem, the annotator is actually making a reverse identification, defining “cliff honey” as “rock honey,” but he has not reversed the phrasing because he is not at liberty to alter the cited text. What follows, details about the honey, is not relevant to the poem, and including them was, strictly speaking, an indulgence (though one might argue they are a graphic illustration of the meaning of *yì qiú* 易求). However, the final phrases are relevant: from *cǐyán* 此言 to the end. These phrases are surely not from the *Tǔjīng Běncǎo*; they are clearly in the voice of the annotator, Yáng Lún, echoing the note by Zhū Xī that he inserted at line 3.

10.4 方舟 (line 6). It was common in traditional China to link two small boats in parallel.

10.5 異名 (line 8). Most editions have *shí* 石, rather than *míng*. That is probably the more reliable reading, given the traditional valuation of unusually shaped boulders and rock formations.

10.6 似古樂府語 (line 10, sidenote). The tone of the poem clearly shifts at this point, but why does the commentator Yáng Lún compare it to the *yùefǔ* genre, which began as a form of folk song (see Text 12)? Yáng draws our attention to the likely influence on Dù Fǔ of brief poems borrowing the *yùefǔ* style written by poets of the Six Dynasties era, which introduced the motif that begins the final section of “Fā Qínzhōu.” For example, Wú Jūn’s 吳均 (469-520) “Chéngshàng wū” 城上烏, a *yùefǔ* poem that borrows a preexisting title and theme, reads: 焉焉城上烏，翩翩尾畢逋。凡生八九子，夜夜啼相呼 (焉焉: [onamtopoeia] the sound of crows; 翩翩 [piānpiān]: in swift flight; 畢 [bì]: all, to end, finally; 逋 [bū]: flee). However, the mood and rhetoric of Dù Fǔ’s poem is starkly different from *yùefǔ* exemplars, so the scope of Yáng’s comment was probably limited to the initial couplet of the final section. Moreover, Wú Jūn borrows the trope as a preexisting metaphor for patrons and protégés at court, which has little to do with “Fā Qínzhōu.” The image of crows on the city wall is not confined to poetry; elsewhere it is an omen of ill fortune for the city or state, which may have more relevance here.

10.7 [眉注] 是弟一首起發. As indicated in the opening note on the left, this collection of Dù Fǔ’s poetry is ordered chronologically, and this is the initial poem of the seventh chapter, devoted to poems related to his travel south.

Text 11

《秋聲賦》

歐陽

Ōuyáng Xīu (1007-1072) was one of the most famous literary and political figures of the early Northern Sòng Dynasty. Born to an impoverished family and educated by his mother, he ultimately rose to posts of high influence in government, alternating with periods of exile for his strong political views. He followed the austere literary approach of the Táng Dynasty scholar Hán Yù 韓愈, the champion of “old style” writing, and is famous as the editor of two of the standard histories of China, the *Xīn Táng shǐ* 新唐史, and the *Xīn Wǔdài shǐ* 新五代史, as well as a host of other prose and poetic works that established him as perhaps the most innovative Confucian writer of the 11th century, a politically tumultuous period that produced an outsize number of the brilliant men. Here, Ōuyáng appropriates the form of the “rhapsody” (*fù* 賦), a type of prose poem that was especially popular during the Han, characterized by flowing rhetoric.

The “Qīushēng fù” is among the most celebrated short pieces of Chinese literature, and upon first reading it may not be apparent why this is so. The prosody of the *fù*, while dynamic in ways that seem quite modern in some respects, relies on devices such as varied line length, intermittent rhyme, and frequent onomatopoeia that may not seem congenial to contemporary readers. Moreover, Ōuyáng Xīu relied on complex notions of long-discarded cosmology and introduced extended metaphors that can be difficult for readers who are enmeshed in decoding literal meanings to detect. Some of the more extended notes to the reading are intended to make it possible to recover some sense of the intellectual and aesthetic intricacy with which the poem is crafted.



Initial and final portions of the “Qīushēng fù,” in the calligraphy of Zhao Mèngfū 趙孟頫 (1254-1322)

秋聲賦

歐陽子方一無方字墨蹟止作余無上四字夜讀書聞有聲自西南
來者悚然而聽之曰異哉初淅瀝以蕭颯忽奔騰而砰湃如波濤夜
驚風雨驟一作風驟雨而至其觸於一無於字物也鏦鏦錚錚金鐵
皆鳴又如赴敵之兵銜枚疾走不聞號令但聞人馬之行聲墨蹟無
聲字余謂童子此何聲也汝出視之童子曰星月皎潔明
河在天四無人聲聲在樹間余曰噫嘻悲哉一作天此秋聲也胡爲
而來哉蓋夫秋之爲狀也其色慘淡烟霏雲斂其容清明天高日晶
其氣慄冽砭人肌骨其意蕭條山川寂寥故其爲聲也淒淒切切呼
號憤發豐草綠縵而爭茂佳木蔥蘢而可悅草拂之而色變木遭之
而葉脫其所以摧敗零落者墨蹟無者字乃其一一無一字氣之餘
烈夫秋刑官也於時爲陰又兵象也於行爲金是謂天地之義氣常
以肅殺而爲心墨蹟有大哉字天之於物春生秋實故其在樂也商
聲主西方之音夷則爲七月之律商傷也物既老而悲傷夷戮也物
過盛而當殺嗟乎草木一有之字無情有時一有而字飄零人爲動
物惟物之靈一作人惟動物爲物之靈百憂感其心萬事勞其形有
動于中必搖其精而况思其力之所不一有能字及憂其智之所不
能一有行字宜其渥然丹者爲槁木黝一本作駸墨蹟同然黑者爲
星星奈何以一無以字非金石之質一有而字欲與草木而爭榮念
誰爲之戕賊亦何恨乎秋聲童子莫對垂頭而睡但聞四壁蟲聲唧
唧如一作以助余之歎息

詞彙

墨	mò	(N) ink
蹟	jī	(N) trace (NB: also written 跡, 迹)
墨蹟		(N) ink calligraphy (refers to a brush calligraphy version of the text)
悚然	sǒng rán	(Adv) in fright
異	yì	(SV) different, strange, weird
淅瀝	xī lì	(Onomatopoeia) pattering (of sound)
蕭颯	xiāo sà	(SV) crisp, fresh (of wind)
騰	téng	(V) to leap
奔騰		(V) to gallop
砰湃	pēng pài	(V) to clash together
波	bō	(N) waves
濤	táo	(N) waves
波濤		(N) waves
驚	jīng	(SV) startled, alarmed
驟	zòu	(V) to gallop; (Adj/Adv) rapid / rapidly [NB: also pronounced zhòu]
觸	chù	(V) to touch; to touch together
鏦鏦	cōng cōng	(Onomatopoeia) clanging sound
錚錚	zhēng zhēng	(Onomatopoeia) clanging sound
鐵	tiě	(N) metal, iron
敵	dí	(N) an enemy, the enemy, a peer; (SV) to be matched
赴敵	fù dí	(V-O) to charge the enemy in battle
銜	xián	(V) to hold in the mouth
枚	méi	(N) a stick
銜枚		(V-O) to hold a stick between the teeth (as a gag, during a stealth attack)
號令	hào lìng	(R+R) military commands and orders
潔	jié	(SV) pure

明河	míng hé	(N) the Milky Way
噫嘻	yī xī	(Voc) Ah!
悲	bēi	(SV) sad, mournful
慘	cǎn	(SV) cruel
淡	dàn	(SV) bland, pallid
慘淡		(SV) bleak
煙	yān	(N) smoke, mist
霏	fēi	(SV) thin (of mist); thick (of falling snow)
斂	liǎn	(V) to gather together, collect [NB: also pronounced <i>liàn</i>]
晶	jīng	(N) crystal; (SV) crystalline
慄	lì	(V) to tremble; (SV) trembling, fearful
冽	liè	(SV) cold
慄冽		(SV) shiveringly frigid
砭	biān	(V) to prick
肌	jī	(N) flesh, muscle
骨	gǔ	(N) bone
蕭條	xiāo tiáo	(SV) desolate
寂寥	jì liáo	(SV) still and vast
淒淒	qī qī	(SV) icy cold
切切	qiè qiè	(SV) sincere; mournful
憤	fèn	(Adv) angrily
豐	fēng	(SV/Adj) abundant
綠縟	lǜ rù	(SV) luxuriantly green
爭	zhēng	(V) to contend, to fight
葱籠	cōng long	(SV) richly verdant (NB: in some editions, the graph 蔥 is used)
拂	fú	(V) to stroke, brush against
遭	zāo	(V) to encounter
脫	tuō	(V) to take off, to shed

摧	cuī	(V) to break, destroy
敗	bài	(V) to fail, be defeated; to defeat
零	líng	(SV) withered
零落	língluò	(SV) withered and scattered
一	yī	*(Adj) particular
餘	yú	*(Adj) overabundant
烈	liè	(SV/Adj) harsh, intense, bright
陰	yīn	(N) cosmic force: the female, dark, cold, etc. (vs. yáng 陽)
象	xiàng	(N) image (cosmic symbol)
行	xíng	*(N) natural force (one of five [五行]: 木, 火, 土, 金, 水)
肅	sù	(SV) solemn, austere
肅殺	sùshā	(SV) harsh, cruel
商聲	shāng shēng	(N) one of five relative notes in traditional music scale (here identified as the tonic note of the “autumn” scale; <i>shāng</i> is conventionally listed as the second note: 宮, 商, 角, 徵 [zhǐ], 羽)
音	yīn	*(N) tone (in a musical scale)
夷則	yí zé	(N) one of twelve notes of absolute pitch to which relative scales may be tuned
律	lǜ	(N) musical pitch or mode
戮	lù	(V) to execute, slaughter
嗟	jiē	(Voc) an exclamation of dismay
飄	piāo	(V) to float and flutter in air
	飄零	(V) to scatter in the air (as leaves); to wander adrift
感	gǎn	(V) to sense, to be moved (at heart)
勞	láo	*(V) to tire something through labor
搖	yáo	(V) to shake, totter
而況	ér kuàng	(Adv) even more so (like Mandarin 何況)
渥然	wò rán	(Adv/Adj) glistening, moist
槁	gǎo	(SV/Adj) withered

黝然	yōu rán	(SV) black (some text versions have 黝 yī)
星星	xīng xīng	(SV) spotted (here, speckled, like graying hair)
質	zhí	(N) substance, material, character (NB: zhì: to pawn)
戕	qiāng	(V) to kill [NB: also pronounced <i>qiáng</i>]
賊	zéi	*(V) to harm
	戕賊	(V) to maim, injure
垂	chuí	(V) to hang, to droop
睡	shuì	(V) to sleep
蟲	chóng	(N) insects, crawling animals
唧唧	jī jī	(Onomatopoeia) the sound of insects (crickets)

注

11.1. The form of this text, the fù 賦, is a type of prose-poem that flourished during the Hàn era, and that consequently invoked a certain archaic mood when written in later periods. The word *fù* is usually translated as “rhapsody,” but it bears resemblance to the ode in traditional Western poetry, often expounding at length on a single topic and exploring various aesthetic and philosophical themes connected with it. Also like many Western odes, the poem is divided into discrete sections, and the meter is irregular, particularly in the genre of *fù* that Ōuyáng Xīu writes here: the *sàn fù* 散賦, or prose *fù*. In the “Qīushēng fù” rhyme is employed throughout, with the exception of the introductory phrases, but because of the irregularity of meter and the divergence of pronunciation from Sòng era norms, the rhymes are difficult to detect. The complex pattern of rhymes is indicated below:

驚／錚／鳴／兵／令／聲	[-eng]
天／間	[-en]
淡／斂	[-am]
明／晶	[-eng]
冽／骨	[-ət]
條／寥	[-eu]
切／發	[-ât /-et]
悅／脫／烈	[-ât]
陰／金／心／音	[-əm]
情／零／靈／形／精／能／星／聲	[-eng]
壁／唧／息	[-ek]

11.2. In the traditional solunar calendar, seasons are aligned differently from the modern Western calendar, which bases seasonal divisions on solar-based astronomical phenomena: solstices and equinoxes. The traditional Chinese seasons began “earlier” - as can be appreciated by realizing that today Chinese New Year, which is the start of “spring,” occurs in late January or early February in the Gregorian calendar.

11.3 墨蹟 (*line 1*). In this variorum edition, the editor appears to be citing variants from a number of parallel text sources. One of these is a calligraphic version of the text which may be identified elsewhere in this edition, but which is not specified here. It is clearly not the famous scroll by Zhào Mèngfǔ 趙孟頫, which serves as an illustration above.

11.4 漸瀝以蕭颯 (*line 2*). Here *yǐ* functions as a conjunction, roughly equivalent to *ér* 而, linking two verbs (stative verbs, in this case). This use of *yǐ* is not uncommon. (See Note 4.7 above for a related example.)

11.5 一作風驟雨而 (*line 3*). Note that if this variant is adopted, the grammar would change, such that *jīng* 驚 would modify *fēng*. The meaning and phrasing would be quite different, and not entirely cogent.

11.6 又如赴敵之兵 . . . 人馬之行聲 (*line 4*). This is a remarkably vivid aural simile; its full force is only grasped when it is understood that *xiánméi* 銜枚 necessarily signifies a night stealth attack.

11.7 余謂童子 (*line 5*). As in the “Húxīntíng kàn xúe,” the child in this piece is a servant. Such servants, known as *shūtóng* 書童, were common among well of *literati* in the traditional era.

11.8 一作天 (*line 6*). The word *tiān* appears to be a misprint; the phrase *bēi tiān* 悲天 is not meaningful as an exclamation. Possibly, the character should be *fú* 夫, which can serve as a phrase ending exclamation, and appears in some other texts after *bēi*.

11.9 蓋夫秋之為狀 . . . 山川寂寥 (*line 7-8*). Note that this passage is an extended metaphor, likening autumn to various features of a human person.

11.10 乃其一氣之餘烈 (*lines 10-11*). To this point Ōuyáng Xīu has employed basic descriptive prose to speak of the sound of autumn, but these phrases signal a transition, beginning an extended section based on certain commonly held notions of cosmology that the Sòng *literati* had inherited from the Hàn era, ideas that continued to have force until the twentieth century. The Hàn picture of the cosmos was one that conceived the normal order of things in terms of a confluence of correlative forces, harmoniously synchronized within the temporal frame of the calendar year. The most basic of these were the dualistic counterforces of *yīn* 陰 and *yang* 陽, which dominated, respectively, in winter and summer, but which were in a constant state of dynamic interaction. The other dominant set of influences were the Five Forces (*wǔxíng* 五行: wood, fire, earth, metal, and water), which were understood to circulate as characteristics of the vaporous energy (*qì* 氣) that

permeates the cosmos, alternating in predominance in a way that produced the characteristic rhythm of the four (or in the cosmology five) seasons. (A season of midsummer was added to make this model work.) Each force, during its period of dominance during the year, harmonized with a host of resonant features - each had its resonant type of color, odor, sound, direction, number, and so forth in a lengthy and detailed correlative list. It was the task of the well-ordered human world to regulate itself so as to maintain the harmony of each season's elements; for example, in the season of wood (spring), green was to be the predominant color of clothes (at least among the political class, which had greatest impact on the natural, as well as the social world), the odor of lamb being ordained, lamb was the sacrificial meat of choice for ancestor worship, and so forth. Ōuyáng Xīu appeals to this model in his meditation on autumn, which was the season associated with metal, the element features in the blades used in harvesting (killing) the grain of the fields, an image that links the season to war and to the harsh justice of the traditional law court. The “official” role of autumn as judge and executioner forms an underlying metaphor guiding the choice of words and images in much of the prose poem.

11.11 故其在樂也，商聲主西方之音，夷則為七月之律 (*lines 12-13*). The most important seasonal correlation, for this text, is, of course, related to sound, the theme of the prose-poem. As indicated in the Glossary, the traditional Chinese music system built its modes from two sonic elements: the relative pentatonic scale (entailing five tones that correlated neatly with the Five Forces), and twelve set pitches (correlating with the twelve months of the year), determined by the standard proportions of pitch-pipes, much like our twelve-pitch scale (A, A#, etc., determined by tuning forks and the like). The tempering of Chinese notes was such that music would have different effects depending on which of the tones and pitches were used as the base - the pentatonic scale was not evenly distributed over the twelve pitches, so which in the sequence of five notes one took as the “tonic” tone would determine the mode (and the mood) of the music (something like the distinction between major and minor keys, the two dominant modes of classical Western music). The mode that was believed to properly harmonize with autumn was oriented on the *shāng* tone. The autumn season included multiple months, and thus involved multiple proper pitches for the tonic *shāng* tone. Ōuyáng Xīu is writing of a night when autumn first sounds out its arrival, which occurs during the Seventh Month - not “July,” the seventh month of the Julian/Gregorian calendar, but the month of the Chinese solunar calendar that would generally correlate with late August and early September, when the high heat of midsummer has passed, and the first cool winds heralding a seasonal change are felt.

11.12 念誰為之戕賊 (*line 19*). This grammatically difficult passage is related to a phrase encountered in Part One: *wèi zhī zú* 為之足 (“make feet for it”). The pattern *wèi zhī X* is probably best understood as an idiomatic Verb/Indirect Obj./Direct Obj. construction, the 為 often being a shortened form of *wèi zhī wéi* 為之為. (The only other verb that seems to function in this way is *dúo* 奪, as in *dúo zhī guó* 奪之國: “seize his state from him.”) Here, this interpretation would require that the normally verbal *qiāngzéi* be read as a noun (“to do injury to him”), and the 為 would be unambiguously read *wéi*. (Alternatively, the *zhī* could be read as *qí* 其, which is how this grammatical construction is sometimes interpreted.)

Text 12

陌上桑

東漢。無名氏

“Mòshàng sāng” is anonymous Hàn poem in the genre known as *yùefǔ* 樂府 (mentioned in a sideline note in Text 10); the official titles listed in it makes it likely that it was a product of the Latter Hàn era (23-220). The *yùefǔ* genre was supposedly named for a Bureau of Music, established by the Imperial Hàn government to collect and transmit to the throne the popular songs that were sung in the countryside. These were believed to be the most accurate reflection of the culture of the common people, and thus a trustworthy guide to the way that government was influencing or failing to influence their thoughts and conduct; the idea was grounded in the valid insight that in general people find it easier to express their thoughts - especially critical thoughts - through song, as opposed to plain speech. (A similar theory was used to explain the origins of the *guófēng* 國風 [“airs of the states”] section of the *Shījīng* 詩經.) After the Hàn, poets emulated the style of these ballads; only the early *yùefǔ* have any connection with an Imperial music bureau or with “folk” origins.

The vivid portrait of the young protagonist in this ballad, Lúo Fū 羅敷, made it a perennially popular poem in traditional China. In later eras, many writers composed *yùefǔ* or poems in other genres titled “Mòshàng sāng” or “Lúo Fū” (Lǐ Bó, for example), which were variations on the poem’s theme. The poem was used as a “theme” in another sense: like many popular *yùefǔ*, the melody, meter, or prosody became a pattern for later poems that adopted its title without reference to its content.

The popularity of the poem led to a very rich tradition of commentary. It is commonly believed that the name Lúo Fū was some form of generic name popular among a class of Hàn women, a sort of nickname. Its meaning might have been obscured by the fact that its characters could be allographs - for example, as one theory holds, they could be non-standard notation of words represented by the characters *lìhuá* 麗華 (“pretty flower”), which would have been homophonous with *luófū* during the Hàn. Other commentators cite detailed “back stories” that explain the poem’s meaning in very specific terms. For example, Cūi Bào (fl. c. 300), not far removed in time from the Hàn, claimed that the poem was set in the northern city of Hándān 邯鄲, capital of the old region of Zhào, which Hàn Imperial courts appointed patricians and court relatives to oversee as kings. According to Cūi, Lúo Fū was the wife of a wealthy Hándān man named Wáng Rén 王仁, who became attached to the Zhào king’s retinue. From his tower, the king one day spied Lúo Fū picking mulberry leaves and invited her to drink with him, intending to steal her from Wáng. However, to convey her character, the talented Lúo Fū improvised this song for the king while playing her zither, and the king desisted. While incoherent as history, the fact that so detailed an account had been devised within a century or two of the poem’s likely origin is testimony to how quickly the poem became an object of wide appreciation.

The poem is in regular five-syllable meter; traditionally, the poem was conceived as being composed in three stanzas. Although the rhyming scheme is not well preserved in Mandarin, the couplets maintain a single rhyme throughout the poem (there is an added rhyming line in the second stanza). Overall, “Mòshàng sāng” is as simple as the “Qīushēng fù” is complex, but it is just as successful on its own terms.

13 12 11 10 9 8 7 6 5 4 3 2 1

日出東南隅照我秦氏樓秦氏有好女自名爲羅敷羅
敷意蠶桑採桑城南隅青絲爲籠係桂枝爲籠鉤頭上
倭墮髻耳中明月珠綳綺爲下裙紫綺爲上襦行者見
羅敷下擔捋髭鬚少年見羅敷脫帽著幘頭耕者忘其
犁鋤者忘其鋤來歸相怒怨但坐觀羅敷解一使君從南
來五馬立踟躕使君遣吏往問是誰家姝秦氏有好女
自名爲羅敷羅敷年幾何二十尚不足十五頗有餘使
君謝羅敷寧可共載不羅敷前置辭使君一何愚使君
自有婦羅敷自有夫解二東方千餘騎夫婿居上頭何用
識夫婿白馬從驪駒青絲繫馬尾黃金絡馬頭腰中鹿
盧劍可直千萬餘十五府小史二十朝大夫三十侍中
郎四十專城居爲人潔白晳鬚鬢頗有鬚盈盈公府步
冉冉府中趨坐中數千人皆言夫婿殊解三

辭彙

無名氏	wúmíngshì	(N) Anonymous
陌	mò	(N) paths bordering fields (traditionally, north-south paths were called <i>mò</i> , east-west paths were <i>qiān</i> 阡; generically, field paths were <i>qiānmò</i>)
桑	sāng	(N) mulberry tree; mulberry leaves
羅敷	luó fū	(N) a name shared by a number of young women in Chinese literature
憇	xī	(V) to take pleasure in
蠶	cán	(N) silkworms
蠶桑		(N) sericulture
採	cǎi	(V) to pluck
隅	yú	(N) corner (here, signifying a geographical direction)
絲	sī	(N) silk
籠	long	(N) basket, cage
係	xì	(V) to tie (here used as a noun)
鈎	gōu	(N) a hook [NB: also written 鉤]
頭	tóu	*(Prepositional complement) nominalizes preceding preposition
倭墮	wōduò	(N) a drooping bun hairstyle popular during the Hàn
髻	jì	(N) a bun, coiled hair
珠	zhū	(N) pearl
緗	xiāng	(N) light brown (of silk)
綺	qǐ	(N) woven and patterned silk; damask
裙	qún	(N) a skirt [NB: also written 裙]
紫	zǐ	(N) purple; (Adj/SV) purple
襦	rú	(N) a short jacket
擔	dān	(N) a carrying pole; a burden being carried; a burden
捋	lè	(V) to stroke
髭	zī	(N) moustache

須	xū	(N) beard [NB: later full form commonly written 鬚]
髭須		(R+R) facial hair
少年	shàonián	(N) youths
帽	mào	(N) cap
著	zhù	(V) to show, reveal
幘	qiāo	(N) cloth head wrap (worn beneath a hat)
犁	lí	(N) a plough
鋤	chú	(N) a hoe
相	xiāng	*(Adv) towards another person (a “one-way” version of “mutually”)
坐	zuò	*(Prep) because
解	jiě	*(N) a stanza
使	shǐ	(N) an envoy, an officer [distinguish from the verbal <i>shǐ</i>]
使君	shǐjūn	(N) honorific term for a magistrate or other local officer
躊躇	chíchú	(Adv) to hesitate
遣	qiǎn	(V) to dispatch (someone, on a mission)
姝	shū	(Adj/SV) beautiful, pretty
幾何	jǐhé	(Question word) how many; how much
尚	shàng	(Adv) [not] yet
頗	pō	(Adv) a bit; rather [NB: also pronounced <i>pǒ</i>]
共	gòng	(Adv) together
載	zài	*(V) to ride
一何	yī hé	(Adv) how! (an emphatic form)
騎	jì	(N) horseman; cavalryman [NB: <i>qí</i> (V) to ride on horseback]
夫婿	fūxù	(N) husband [NB: <i>xù</i> is also written 婿]
驪	lí	(N) a black horse; (Adj) black, as a black horse
駒	jū	(N) a colt
繫	xì	(V) to tie; to be tied
尾	wěi	(N) tail [NB: also pronounced <i>yǐ</i>]

絡	luò	(N) a net; (V) to wrap as with a net
鹿盧	lùlú	(N) a well pulley (properly: 轆轤); here, the hilt design of a famous type of sword, carved in a shape resembling a well pulley
劒	jiàn	(N) sword (variant of 劍)
直	zhí	*(V) to be worth [a loan for 值]
府小史	fǔxiǎoshǐ	(N) a bureau scribe (some editions have 吏)
侍中郎	shìzhōngláng	(N) Palace attendant (in waiting on the Emperor)
專	zhuān	*(V) to have sole control over
皙	xī	(Adj/SV) bright [NB: also written 晰]
髭髭	líanlián	(Adv.) dangling down (of whiskers or temple hair)
盈盈	yíngyíng	(Adv) graceful
公府	gōngfǔ	(N) a government bureau; an office pavilion
冉冉	rǎnrǎn	(Adv) dignified
趨	qū	(V) to walk hurriedly
殊	shū	(Adj/SV) outstanding, special

注

12.1 來歸相怒怨，但坐觀羅敷 (*line 5*). Commentators disagree about whether this pictures the men arguing among themselves or with their wives (over their fascination with Lúo Fū). Here, the initial line concerns a consequence: there were complaints, simply because of gazing at Lúo Fū. If one takes those who complain to be the wives of the gazers, then the word *xiāng* must be one-directional, not used in the sense of “mutually.” If it is the farmers accusing one another (a sense which may be more closely linked to the preceding couplet, which could be the basis for these complaints), then *xiāng* could be interpreted either in the sense of “mutually” or as denoting one party complaining “towards” (about and directly to) another.

The semantic background of a preposition. Prepositions may universally be derived from substantive verbs, but it is not possible to trace languages to a stage before prepositions, so that idea is speculative. However, in some cases recorded usage allows us to see the transition of words from verbal to prepositional usage. The most common *wényánwén* preposition, *yú* 於/于 (ignoring some differences in usage between those graphs), appears as a full verb, “to go,” in the earliest written record, Shāng Dynasty oracle inscriptions; it does not appear as a preposition. (We encountered this as an archaic usage in Text 8 [line 9], but by the Warring State period it is already rare.) The

verb *yǐ* 以 made a similar transition, but more frequently retained its original verbal function, while moving into coverbal/prepositional roles.

In “*Mòshàng sāng*” we see a similar process underway for the verb *zùo*, which made a gradual transition from the verbal “to sit” to the prepositional “because,” although in this case, the verb use remained predominant and the prepositional use is rare. During the Classical and early Imperial eras, the word *zùo* came to be used as a verb carrying the sense, “to sit [in prison for/accused of] the crime of X.” For example, the *Shǐjì* notes the dismissal of Prime Minister Lǚ Bùwéi over the scandal of a courtier named Lǎo Āi 嫪毐 with the phrase: 相國呂不韋坐嫪毐免 (Prime Minister Lǚ Bùwéi, implicated in the matter of Lǎo Āi, was dismissed). Over time, this pattern (*zùo* X-cause, Y-result) became detached from legal contexts, and *zùo* took on the prepositional meaning of “because,” which we seem to see in this poem (although the primary meaning of “to sit” will also yield a meaningful reading).

12.2 五馬 (*line 6*). This is the team pulling the officer’s carriage. It was a standard team for officials of a certain degree during the Hàn.

12.3 十五府小史 (*line 11*). What follows from here is the husband’s resumé.

Appendix 1

Punctuated Texts

1.《五柳先生傳》

陶淵明

先生不知何許人也，亦不詳其姓字，宅邊有五柳樹，因以為號焉。閑靜少言，不慕榮利。好讀書，不求甚解；每有會意，便欣然忘食。性嗜酒，家貧不能常得。親舊知其如此，或置酒而招之，造飲輒盡，期在必醉；既醉而退，曾不吝情去留。環堵蕭然，不蔽風日；短褐穿結，簞瓢屢空，晏如也。常著文章自娛，頗示已志。忘懷得失，以此自終。

贊曰：黔婁有言：不戚戚於貧賤，不汲汲於富貴。極其言，茲若人之儔乎？酣觴賦詩，以樂其志，無懷氏之民歟？葛天氏之民歟？

2.《獲麟解》

韓愈

麟之為靈，昭昭也，詠於《詩》，書於《春秋》，雜出於傳記百家之書。雖婦人小子，皆知其為祥也。然麟之為物，不畜於家，不恆有於天下。其為形也不類，非若馬牛犬豕豺狼麋鹿然。然則，雖有麟，不可知其為麟也。角者，吾知其為牛。鬣者，吾知其為馬。犬豕豺狼麋鹿，吾知其為犬豕豺狼麋鹿。惟麟也不可知。不可知，則其謂之不祥也亦宜。雖然，麟之出，必有聖人在乎位，麟為聖人出也。聖人者必知麟，麟之果不為不祥也。又曰：麟之所以為麟者，以德不以形。若麟之出不待聖人，則謂之不祥也亦宜。

3. 《金銅仙人辭漢歌》序

李賀

魏明帝青龍元年八月，詔宮官牽車西取漢孝武捧露盤仙人，欲立置前殿。宮官既拆盤，仙人臨載乃潸然淚下。唐諸王孫李長吉遂作金銅仙人辭漢歌。

4. 《喜雨亭記》

蘇軾

亭以雨名。志喜也。古者有喜，則以名物，示不忘也。周公得禾以名其書，漢武得鼎以名其年，叔孫勝敵以名其子。其喜之大小不齊，其示不忘一也。

予至扶風之明年，始治官舍，為亭於堂之北，而鑿池其南，引流種樹，以為休息之所。是歲之春，雨麥於岐山之陽，其占為有年。既而彌月不雨，民方以為憂。越三月，乙卯乃雨，甲子又雨，民以為未足。丁卯大雨，三日乃止。官吏相與慶於庭，商賈相與歌於市，農夫相與忭於野；憂者以喜，病者以愈，而吾亭適成。

於是舉酒於亭上，以屬客而告之，曰：五日不雨，可乎？曰：五日不雨，則無麥。十日不雨，可乎？曰：十日不雨，則無禾。無麥無禾，歲且薦饑，獄訟繁興，而盜賊滋熾，則吾與二三子雖欲優游以樂於此亭，其可得耶？今天不遣斯民，始旱而賜之以雨，使吾與二三子，得相與優游而樂於此亭者，皆雨之賜也，其又可忘耶？

既以名亭，又從而歌之，曰：使天而雨珠，寒者不得以為襦。使天而雨玉，饑者不得以粟。一雨三日，伊誰之力？民曰太守，太守不有。歸之天子，天子曰不然。歸之造物，造物不自以為功。歸之太空，太空冥冥，不可得而名，吾以名吾亭。

6. 《搜神記》

干寶

管輅至平原，見顏超。貌主夭亡。顏父乃求輅延命。輅曰：子歸覓清酒一榼，鹿脯一斤。卯日刈麥地南大桑樹下，有二人圍碁。次，但酌酒置脯。飲盡更斟，以盡爲度。問汝，汝但拜之，勿言。必合有人救汝。

顏依言而往。果見二人圍碁。顏置脯斟酒于前。其人貪戲，但飲酒食脯，不顧。數巡，北邊坐者忽見顏在，叱曰：何故在此。顏惟拜之。南面坐者語曰：適來飲他酒脯，寧無情乎。北坐者曰：文書已定。南坐者曰：借文書。看之，見超壽止可十九歲，乃取筆挑上，語曰：救汝至九十年活。顏拜而回。

管語顏曰：大助子，且喜得增壽。北邊坐人是北斗，南邊坐人是南斗。南斗注生，北斗注死。凡人受胎，皆從南斗過北斗。所有祈求皆向北斗。

8.《待漏院記》

王禹偁

天道不言，而品物亨，歲功成者，何謂也？四時之吏，五行之佐，宣其氣矣。聖人不言，而百姓親，萬邦寧者，何謂也？三公論道，六卿分職，張其教矣。是知君逸於上，臣勞於下，法乎天也。古之善相天下者，自咎夔至房魏，可數也。是不獨有其德，亦皆務於勤爾。況夙興夜寐，以事一人，卿大夫猶然，況宰相乎？

朝廷自國初因舊制，設宰臣待漏院於丹鳳門之右，示勤政也。至若北闕向曙，東方未明，相君啟行。煌煌火城，相君至止。噦噦鑾聲，金門未闢，玉漏猶滴，徹蓋下車，于焉以息。

待漏之際，相君其有思乎？其或兆民未安，思所泰之。四夷未附，思所來之。兵革未息，何以弭之？田疇多蕪，何以闢之？賢人在野，我將進之。佞臣立朝，我將斥之。六氣不和，災眚薦至，願避位以禳之。五刑未措，欺詐日生，請修得以釐之。憂心忡忡，待旦而入。九門既啟，四聰甚邇。相君言焉，時君納焉。皇風於是乎清夷，蒼生以之而富庶。若然，總百官，食萬錢，非幸也，宜也。

其或私讎未復，思所逐之；舊恩未報，思所榮之；子女玉帛，何以致之？車馬器玩，何以取之？姦人附勢，我將陟之；直士抗言，我將黜之。三時告災，上有憂色，構巧詞以悅之。群吏弄法，君聞怨言，進諂容以媚之。私心慆慆，假寐而坐。九門既開，重瞳屢迴。相君言焉，時君惑焉。政柄於是乎隳哉，帝位以之而危矣。若然，則死下獄，投遠方，非不幸也，亦宜也。

是知一國之政，萬人之命，懸于宰相，可不慎歟！復有無毀無譽，旅進旅退，竊位而苟祿，備員而全身者，亦無所取焉。

棘寺小吏王某為文，請誌院壁，用規於執政者。

9.《湖心亭看雪》

張岱

崇禎五年十二月，余住西湖。大雪三日，湖中人鳥聲俱絕。是日，更定矣，余挈一小舟，擁毳衣、爐火獨往湖心亭看雪。霧凇沆砀，天與雲與山與水，上下一白。湖上影子，惟長堤一痕，湖心亭一點，與余舟一芥，舟中人兩三粒而已。到亭上，有兩人鋪氈對坐，一童子燒酒，爐正沸。見余，大喜，曰：湖中焉得更有此人。拉余同飲。余強飲三大白而別。問其姓氏，是金陵人客此。及下船，舟子喃喃曰：莫說相公癡，更有癡似相公者。

11.《秋聲賦》

歐陽修

歐陽子方夜讀書，聞有聲自西南來者，悚然而聽之，曰：異哉！初淅瀝以蕭颯，忽奔騰而砰湃，如波濤夜驚，風雨驟至。其觸於物也，鏦鏦錚錚，金鐵皆鳴，又如赴敵之兵，啣枚疾走，不聞號令，但聞人馬之行聲。

予謂童子：此何聲也？汝出視之。童子曰：星月皎潔，明河在天，四無人聲，聲在樹間。

予曰：噫嘻，悲哉！此秋聲也，胡為乎來哉？蓋夫秋之為狀也：其色慘淡，煙霏雲斂；其容清明，天高日晶；其氣慄冽，砭人肌骨；其意蕭條，山川寂寥。故其為聲也，淒淒切切，呼號奮發。豐草綠縟而爭茂，佳木葱籠而可悅，草拂之而色變，木遭之而葉脫，其所以摧敗零落者，乃其一氣之餘烈。夫秋，刑官也，於時為陰；又兵象也，於行為金，是謂天地之義氣，常以肅殺而為心。天之生物，春生秋實。故其在樂也，商聲主西方之音，夷則為七月之律。商，傷也，物既老而悲傷。夷，戮也，物過盛而當殺。

嗟乎，草木無情，有時飄零。人為動物，惟物之靈。百憂感其心，萬事勞其形。有動乎中，必搖其精。而況思其力之所不及，憂其智之所不能；宜其渥然丹者為槁木，黧然黑者為星星。奈何以非金石之質，欲與草木而爭榮？念誰為之戕賊，亦何恨乎秋聲。

童子莫對，垂頭而睡。但聞四壁蟲聲唧唧，如助予之歎息。

Appendix 2

Vocabulary Index

一 畫

乙	yǐ	(N) #2 in Heavenly Stem cycle [4]
一人	yī rén	(N) supreme ruler, emperor [8]
一	yī	*(Adj) particular [11]
一何	yī hé	(Adv) how! (an emphatic form) [12]

二 畫

丁	dīng	(N) #4 in Earthly Branch cycle [4]
二三子	èr sān zǐ	(Pron.) you (pl.) (used for equals or slight inferiors) [4]

三 畫

土花	tǔ huā	(N) moss [3]
子	zǐ	(N) #1 in Earthly Branch cycle [4]
乞	qǐ	(V) to beg [6]
于	yú	*(V) to go to [8]
士	shì	*(N) a lower ranking officer of state or <i>literatus</i> [8]
子女	zǐ nǚ	(N) children; young men and women (boys and girls): servants [8]
上	shàng	*(N) the ruler [8]

四 畫

从	cóng	(V) equivalent to 從: “to follow” [1]
太守	tài shǒu	(N) a warden; prefect [4]
井	jǐng	(N) 地上挖開而汲水的深洞 [5]
夭	yāo	(N) baleful omen; (Adv) premature (of a person’s death) [6]
斤	jīn	(MW) (dry weight measure) a catty [6]
刈	yì	(V) to cut [6]
止	zhǐ	*(V) to limit to; (Adv) only, merely [6]
切	qiè	(SV) anxious, urgent; (Adv) definitely, by all means [6]
反	fǎn	(N) 即所謂反切 (qiè) 制度的標誌。參照下注 [7]
丹	dān	(N) cinnabar; (SV) red, like cinnebar [8]
中霄	zhōng xiāo	(N) midnight [10]
尤	yóu	(Adv) especially [10]
公	gōng	*(Pronoun) honorific second or third person pronoun [10]
切切	qiè qiè	(SV) sincere; mournful [11]
少年	shàonián	(N) youths [12]
公府	gōngfǔ	(N) a government bureau; an office pavilion [12]

五 畫

仙	xiān	(Adj) immortal; (N) an immortal; a transcendent [3]
示	shì	(V) to manifest; to express [4]
禾	hé	(N) cereal grain [4]
占	zhān	(N) prognostication [4]
卯	mǎo	(N) #4 in Earthly Branch cycle [4]
甲	jiǎ	(N) #1 in Heavenly Stem cycle [4]
功	gōng	(N) merit; accomplishment [4]
丘	qīu	孔子的名 [5]
刊	kān	(V) 用木板或活字印 [5]
主	zhǔ	(V) to feature; to control, preside; (N) a host, a ruler [6]
叱	chì	(V) to scold, shout [6]
他	tūo	*(Pron) third person pronoun [6]
犯	fàn	(V) 得罪 [7]
令	líng	(Adj) 可取悅於人 [7]
巧	qiǎo	(Adj) 美好而虛偽 [7]
四	sì	(Adv) on all sides, in all directions (short for <i>sìfāng</i> 四方) [8]
斥	chì	(V) scold, denounce, repel [8]
舟	zhōu	(N) 船 [9]
冉冉	rǎnrǎn	(Adv) dignified [12]

六 畫

宅	zhái	(N) a home, a dwelling [1]
吝	lìn	(Adj) stingy; (V) to be stingy about (allograph for 吝) (here: to constrain) [1]
如	rú	*(Adverbial suffix) in the manner of (equivalent to 然) [1]
百家	bǎijiā	(N) various schools of thought; teaching traditions [2]
名	míng	*(V) to name [4]
缶	fǒu	(N) 一種瓦 (wǎ) 罐 (guàn) [5]
次	cì	*(V) to encamp, to stop (as a stage in a longer trip) [6]
合	hé	(Adv) appropriately [6]
回	huí	*(N) a chapter [6]
色	sè	(N) 臉色, 顏色, 性慾 [7]
兆	zhào	(Adj) multitudinous [8]
夙	sù	(N) early morning; (Adv) early [8]
至若	zhìruò	*(Prep.) as for; when it comes to; turning to (as a change of topic) [NB: generally equivalent to <i>zhìyú</i> 至於] [8]
夷	yí	*(SV) level [8]
危	wēi	(N) danger; (SV) to be in peril; (Adj) dangerous [8]
全	quán	(SV) to be whole; (V) to complete; to preserve complete [8]
寺	sì	(N) temple, pavilion, bureau [8]
州	zhōu	(N) an urban administrative center; a large administrative region [10]
交	jiāo	(V) to reach (a time or a season); (N) seasonal time [10]
戍	shù	(N) garrison (here, a garrison watchtower: shùlóu 戍樓); (V) to guard [10]
充	chōng	(SV) full; (V) to fill [10]
竹	zhú	(N) bamboo [10]
池	chí	(N) a pool, pond [10]
行	xíng	*(N) natural force (one of five [五行]: 木, 火, 土, 金, 水) [11]
夷則	yí zé	(N) one of twelve notes of absolute pitch to which relative scales may be tuned [11]

而況 ér kuàng (Adv) even more so (like Mandarin 何況) **[11]**

肌 jī (N) flesh, muscle **[11]**

共 gong (Adv) together **[12]**

七 畫

吝	lìn	(Adj) stingy; (V) to be stingy about (allograph for 𡇗) (here: to constrain) [1]
汲汲	jíjí	(SV) eager, impatient [1]
豕	shǐ	(N) a pig [2]
角	jiǎo	(N) a horn; horn [2]
志	zhì	*(V) to record [4]
忭	biàn	(SV) happy, overjoyed; (V) express happiness [4]
旱	hàn	(N) drought [4]
巡	xún	(V) to tour, patrol; (N) a round [6]
助	zhù	(V) to assist [6]
良	liáng	*(Adv) quite; very [6]; (SV) good, fair [10]
冲	chōng	(V) to rush into, collide with, spill into [6]
弟	tì	(SV) 即「悌」之原字：弟事兄以孝心謂「悌」 [7]
亨	hēng	(V) to penetrate, succeed, proceed smoothly [8]
佐	zuǒ	(V) to assist [8]
忪忪	chōng chōng	(SV) anxious [8]
佞	nìng	(SV/Adj) glib [8]
災	zāi	(N) disaster [8]
兵革	bīng gé	(R+R) warfare [8]
廷	ting	(N) courtyard [8]
抗	kàng	(V) to resist, to protest [8]
弄	nòng	(V) to manage, administer (NB: also pronounced: lòng) [8]
投	tóu	(V) to throw, to cast out [8]
更	jīng	(N) 夜中的時分；「更定」言已經到晚上了 (NB: 亦獨 gēng) [9]
沆𣶒	hāngdàng	(SV) 白氣瀰漫 (茫茫一片的意思) [9]
更	gèng	(Adv) moreover; even more [10]
谷	gǔ	(N) a valley [10]
收	shōu	*(N) harvest [10]

志	zhì	*(N) a record, historical records, a gazetteer (local history) [10]
係	xì	(V) to tie (here used as a noun) [12]
使	shì	(N) an envoy, an officer [distinguish from the verbal <i>shǐ</i>] [12]
使君	shìjūn	(N) honorific term for a magistrate or other local officer [12]

八 畫

每	měi	(Adnoun) every [1]
招	zhāo	(V) to summon, call [1]
空	kōng	(SV) empty [1]
味	wèi	*(V) to taste, to ponder [1]
宜	yí	(SV) appropriate, fitting [2]
采	cǎi	(V) to pluck, gather (original form for 採) [2]
金銅	jīn tóng	(N) bronze, brass; (Adj) of bronze [3]
詔	zhào	(V) to summon (in government) [3]
波	bō	(N) a wave [3]
舍	shě	*(N) hut, dwelling, residence [4]
雨	yù	*(V) to rain down (something) [4]
弦	xían	(N) 弓上張線 (xiàn: thread); 樂器上發音之絲線 [5]
沱	túo	(N) 河水 [5]
狀	zhuàng	(N) 樣子 [5]
依	yī	(V) to accord with, rely on [6]
圍	wéi	(V) to surround [6]
往	wǎng	(V) to go (an allograph of 往) [6]
度	dù	(N) a measure (for some action or object) [6]
注	zhù	*(V) to record [6]
祈	qí	(V) to pray for, beseech [6]
庚	gēng	(N) a sexegenary counter (see Lesson 4); age [6]
泄	xiè	(V) to leak [6]
松	sōng	(N) a pine tree [6]
朋	péng	(N) 友；友人之如己者 [7]
法	fǎ	*(V) to emulate, to take as a model [8]
況	kuàng	*(Conj) moreover (like Mandarin 況且; distinguish 況 below) [8]

來	lài	(V) to attract, bring towards one [8]
幸	xìng	(N) good luck [8]
帛	bó	(N) silk [8]
玩	wán	(N) curios [NB: wán: (V) to play, amuse] [8]
附	fù	(V) to attach, to be attached; (Adj) attached [8]
取	qǔ	*(V) to select (and emulate); take as a lesson or example [8]
某	mǒu	(Pron) someone (unnamed) (used for taboo names) [8]
沸	fèi	(V) 煮 [9]
拉	lā	(V) 牽，用手引之 [9]
芥	jiè	(N) 芥草的種子 (mustard seed)：意思就是小小的東西 [9]
孤	gū	(Adj) alone, lone, orphaned [10]
拙	zhuō	(SV) dull, clumsy (also pronounced: zhúo) [10]
佳	jiā	(SV) lovely, beautiful, fine [10]
並	bìng	(Conj) and, moreover; (V) to attach two things; (SV) to be attached [10]
坤	kūn	(N) the force of receptivity; symbol for the Earth [10]
府	fǔ	(N) a residence, mansion, government seat, treasury, repository, bureau [10]
刺	cì	(V) to stab, prick, assassinate; (N) thorn [10]
承	chéng	(V) to receive; to catch (in a receptacle) and hold [10]
服	fú	(V) to consume (medicine); to surrender; to cause to surrender [10]
枚	méi	(N) a stick (held in the mouth to aid silence in stealth attack) [11]
奔騰	bēn téng	(V) to gallop [11]
波	bō	(N) waves [11]
明河	míng hé	(N) the Milky Way [11]
冽	liè	(SV) cold [11]
爭	zhēng	(V) to contend, to fight [11]
拂	fú	(V) to stroke, brush against [11]
戕	qiāng	(V) to kill [11]
尚	shàng	(Adv) [not] yet [12]

尾 wěi (N) tail [NB: also pronounced yǐ] **[12]**

九 畫

柳	liǔ	(N) a willow tree [1]
便	biàn	(Adv) thereupon; soon afterwards [1]
穿	chuān	(V) to wear; to penetrate; (SV) to be penetrated [1]
按	àn	(V) to depend on; to base (something) on; to take (something) as a basis [1]
茲	zī	(Pron) this (like 此) [1]
昭昭	zhāozhāo	(SV) clearly visible, plain to see [2]
春秋	chūnqiū	(N) an annals; <i>The Spring and Autumn Annals</i> [2]
恆	héng	(SV/Adj) constant, enduring; (Adv) constantly, always [2]
狩	shòu	(V) to hunt [2]
拭	shì	(V) to wipe [2]
袂	mèi	(N) sleeve [2]
祝	zhù	(V) cut off; bless, congratulate [2]
帝	dì	(N) emperor [2]
郎	láng	(N) a young gentleman (originally honorific; later ironically familiar) [3]
茂	mào	(Adj/SV) flourishing [3]
指	zhǐ	(N) a finger; (V) to point [3]
相與	xiāng yǔ	(Adv) mutually [4]
耶	yé	(Particle) [question particle] [4]
穿	chuān	(V) 鑿 (zuò) 通;貫透, 著衣 [5]
虵	shé	(N) 無足爬蟲 (páchóng) [5]
挑	tiāo	(V) to lift and carry, to pick out, to delete [6]
活	huó	(V) to live [6]
胎	tāi	(N) foetus, foetal form [6]
郊	jiāo	(N) suburb; the area outside and adjacent to a city wall [6]
眉	méi	(N) eyebrow [6]
弈	yì	(N) chess piece; (V) to play a chess piece [6]

垂	chuí	*(V) to provide (honorific form; indicates a kind act of condescension) [6]
星	xīng	(N) a star [6]
紆	yū	(音符) 於此表示「慍」字之聲母 (initial) [7]
省	xǐng	(V) 察看 [7]
品	pǐn	(N) items, objects; class, grade [8]
宣	xuān	(V) to spread [8]
相君	xiàngjūn	(N) a polite term for the Prime Minister (the “lord assistant”) [8]
弭	mǐ	(V) to quell [8]
泰	tài	(V) to pacify [8]
皇	huang	(Adj) Imperial, august [8]
風	fēng	*(N) influence (social or cultural) [8]
恩	ēn	(N) personal grace [8]
姦	jiān	(Adj) traitorous, depraved [8]
廻	huí	(V) to revolve [8]
柄	bǐng	(N) handle, controlling leverage [8]
奔	bēn	(V) to flee, to hurry off to [10]
竿	gān	(N) pole [10]
俗	sú	(SV/Adj) vulgar, popular, customary; (N) custom [10]
幽	yōu	(SV) deep, secluded, tranquil [10]
風土	fēng tǔ	(N) climate and surroundings; physical and cultural atmosphere [10]
音	yīn	*(N) tone (in a musical scale) [11]
律	lǜ	(N) musical pitch or mode [11]
星星	xīng xīng	(SV) spotted (here, speckled, like graying hair) [11]
垂	chuí	(V) to hang, to droop [11]
陌	mò	(N) paths bordering fields (traditionally, north-south paths were called <i>mò</i> , east-west paths were <i>qiān</i> 阡; generically, field paths were <i>qiānmò</i>) [12]
姝	shū	(Adj/SV) beautiful, pretty [12]

十 畫

留	liú	(V) to remain, tarry [1]
晏	yàn	(N) ease, comfort [1]
祥	xiáng	(SV) auspicious [2]
畜	xù	(V) to raise (of domesticated livestock) [NB: (N) chù: livestock] [2]
狼	láng	(N) a wolf [2]
豺	chái	(N) a jackal [2]
涕	tì	(N) tears [2]
袍	páo	(N) gown; robe [2]
荒涼	huāngliáng	(SV) bleak, desolate [3]
桂	guì	(N) the cassia tree; cassia wood [3]
流	liú	(V) to flow; (N) a stream, a river course [4]
桓	huán	(N) 牆壁 [5]
冥冥	míng míng	(N) dim, dark, vacant [4]
珠	zhū	(N) pearl [4]
借	jiè	(V) to lend, to borrow [6]
旁	pang	(N) a side (of something); (Prep) beside; to the side of [6]
耕	gēng	(V) to plough [6]
致	zhì	(V) to bring about, to cause to [6]
訖	qì	(Adv) completely (used as a verb complement) [6]
陣	zhèn	(N) a short period of time (used as a measure word) [6]
素	sù	(Adv) 從來 [7]
時	*shí	(Adv) 時常；及時 [7]
眚	shěng	(N) disaster, calamity [8]
納	nà	(V) to admit, to accept [8]
救	jiù	(V) to save [6]
宰相	zǎi xiàng	(N) Prime Minister [8]

務	wù	(N) duty; (V) to concentrate on, devote oneself to [8]
院	yuan	(N) bureau, pavilion [8]
陟	zhì	(V) to climb, to promote [8]
容	róng	(V) to accommodate; (N) facial or physical appearance [8]
旅	*lǚ	(N) ranks (of soldiers, of officers of state) [8]
員	yuan	(N) an officer, a functionary [8]
亭	tíng	(N) 小樓：「湖心亭」就是西湖中小島上一個亭的名稱 [9]
相公	xiānggōng	(Pron.) 敬人之尊稱 [9]
赴	fù	(V) to go to, to travel to [10]
紀	jì	(V) to record (similar in usage to jì 記) [10]
要	yào	(Adj) important [10]
浮	fú	(V) to float [10]
密	mì	(Adj/SV) dense [10]
恐	kǒng	(V) to fear (in terror); to fear (that something is likely) [10]
留	liú	(V) to remain at a place; to stay (behind) [10]
烏	wū	(N) crow [10]
悚然	sǒng rán	(Adv) in fright [11]
砰湃	pēng pài	(V) to clash together [11]
砭	biān	(V) to prick [11]
骨	gǔ	(N) bone [11]
烈	liè	(SV/Adj) harsh, intense, bright [11]
唧唧	jī jī	(Onomatopoeia) the sound of insects (crickets) [11]
桑	sāng	(N) mulberry tree; mulberry leaves [12]
珠	zhū	(N) pearl [12]
裙	qún	(N) a skirt [NB: also written 裙] [12]
倭墮	wōduò	(N) a drooping bun hairstyle popular during the Hàn [12]
捋	lè	(V) to stroke [12]
幘	qiāo	(N) cloth head wrap (worn beneath a hat) [12]

直 zhí *(V) to be worth [a loan for 值] **[12]**

盈盈 yíngyíng (Adv) graceful **[12]**

十一畫

許	xǔ	(V) to permit; (Adv) approximately; (N) place [1]
造	zào	(V) to create; to go to (someplace) [1]
得失	déshī	(N) [R+R] successfulness, gain and loss [1]
戚戚	qīqī	(SV) worried, preoccupied, distraught [1]
娛	yú	(N) pleasure, amusement; (V) to give pleasure to, amuse [1]
惟	weí	(Adj/Adv) only [2]
異	yì	(N) an anomaly; a strang or portentous event [2]; (SV) different, strange, weird [11]
牽	qiān	(V) to lead, drag [3]
捧	pěng	(V) to hold aloft [3]
陵	líng	(N) a hill, ridge (used for artificial tumuli over Imperial tombs) [3]
眸子	móuzǐ	(N) pupils of the eye [3]
堂	táng	(N) main hall of a house [4]
敘	xù	(V) to narrate [10]
麥	mài	(N) grain (barley; wheat) [4]
商賈	shāng gǔ	(N) merchant (商 and 賈 independently have this meaning) [4]
蚺	xián	(N) 節足動物之多足者 (millipede) [5]
跚	chēn	(V) 一足行貌 (貌: 參第五課詞彙) [5]
造物	zào wù	(V-N) to create things; here: (N) the Creator (elsewhere, 造物者) [4]
從而	cóng ér	(Adv) accordingly [4]
寒	hán	(Adj) cold; (N) cold [4]
麥	mài	(N) grain (including varieties such as wheat, barley, etc.) [6]
惟	wéi	(Adv) only, merely [6]
覓	mì	(V) seek out (NB: identical with 覓) [6]
淨	jìng	(Adj/SV) clean, pure [6]
瓶	píng	(N) bottle [6]
添	tiān	(V) to add, increase [6]

習	xí	(V) 演練，復學 [7]
基	jī	(N) 根本 [7]
張	zhāng	(V) to spread, stretch, proclaim [8]
脯	fǔ	(N) dried meat [6]
貪	tān	*(V) to desire insatiably [6]
情	qíng	(N) fact, facticity [6]
國	guó	*(N) dynasty (used to refer only to the present dynastic era) [8]
野	yě	*(N) the wilds (a political metaphor: outside the court; out of office) [8]
措	cuò	(V) to manage, arrange, abrogate, put aside [8]
假	*jiǎ	(Adv) covertly (假寐 carries the sense of sneaking a nap) [8]
規	guī	(N) a compass; (V) to regulate [8]
俱	jù	(Adj) 皆 [9]
挈	ná (nú)	(V) 同「拿」；調划船 [9]
痕	hén	(N) 皮膚上的古傷的遺跡 (scar) [9]
粒	lì	(N) 一顆米：更為渺小 [9]
強	qiǎng	(V/Adv) 勉強 [9]
涼	liáng	(SV) cool (as opposed to either hot or cold), mild [10]
筍	sǔn	(N) bamboo shoots (among which, winter shoots are delicacies) [10]
旅	lǚ	(V) to travel; (N) a journey [10]
庶	shù	(Adv) perhaps (more common as a binome: 庶幾 shùjī) [10]
俯	fǔ	(V) to look down [10]
乾	qián	(N) the force of creativity; symbol for the heavens [10]
	乾坤	(N) the cosmos [10]
飢	jī	(V) to be hungry, to starve; (N) famine [NB: generally written: 饑] [10]
悠悠	yōu yōu	(SV) long [10]
崖	yái	(N) a cliff [10]
接	jiē	*(V) to meet, to greet [10]
惘然	wǎng rán	(Adv) disappointed, at a loss, all adrift [10]

域	yù	(N) region, territory [10]
虛	xū	(SV/Adj) empty, meaningless, vain; (N) physical weakness, exhaustion [10]
產	chǎn	(N) produce [10]
峻	jùn	(SV/Adj) lofty [10]
啟	qǐ	(V) to open, to start, to enlighten [10]
淅瀝	xī lì	(SV) pattering (of sound) [11]
淡	dàn	(SV) bland, pallid [11]
寂寥	jì liáo	(SV) still and vast [11]
淒淒	qī qī	(SV) icy cold [11]
陰	yīn	(N) cosmic force: the female, dark, cold, etc. (vs. yáng 陽) [11]
脫	tuō	(V) to take off, to shed [11]
商聲	shāng shēng	(N) one of five relative notes in traditional music scale [11]
敗	bài	(V) to fail, be defeated; to defeat [11]
犁	lí	(N) a plough [12]
鹿盧	lùlú	(N) a well pulley (properly: 轆轤); here, the carved hilt design of a famous type of sword [12]
絡	luò	(N) a net; (V) to wrap as with a net [12]
專	zhuān	*(V) to have sole control over [12]

十二畫

閒	xián	(N) leisure; (SV) at leisure (allograph for 閑) [1]
期	qí	*(N) a hope, a plan (class cleavage form for 所期) [1]
曾	zēng	*(Adv) [not] even (NB: distinguish from <i>céng</i> , as in 未曾: has/had never)
堵	dǔ	(N) a room or space enclosed by walls [1]
結	jié	*(V) to thread, weave; (N) weave (of a fabric) [1]
酣	hān	(V) to indulge in drink [1]
喪	sàng	(V) to cast away; lose [NB: sāng: (N) funeral; loss] [2]
渭	wèi	(N) the River Wèi (located near the Qín and Hàn capitals in Shaanxi) [3]
鉛	qiān	(N) lead [3]
陽	yáng	(N) the sunny (south) side of a hill [4]
盜賊	dào zéi	(N) thieves (lit. an R+R form: “robbers-bandits”) [4]
越	yuè	(V) to traverse, to pass [4]
滋	zī	(V) increase, multiply [4]
雁	yàn	(N) 鳥類 [goose]; (Adv) 似群遊鳥飛有次序 [5]
景	jǐng	(N) 情況; 人所遇之風土現象 [5]
搜	sōu	(V) to search [6]
閒	xián	(N) leisure; (Adv) leisurely, at leisure [6]
答	dā	(V) to reply, answer; (N) a reply [6]
備	bèi	(V) to complete, to prepare, guard against; to fill up (a roster) [6]
詐	zhà	(V) to swindle, cheat; (N) deception [8]
朝	cháo	(N) court of governance [8]
勤	qín	(SV) diligent; (N) diligence [8]
復	fù	*(V) to avenge [8]
報	bào	(V) to repay [8]
媚	mèi	(V) to flatter, to toady to [8]
備	bèi	(V) to complete, to prepare, to fill up (a roster) [8]

棘	jí	(N) jujube, jujube tree, thorn bush [8]
堤	dī (dī)	(N) 湖中的土道 [9]
喃喃	nánán	(Adv) 低聲言語 [9]
發	fā	*(V) to exit [10]
毳	cùi	(N) 毛皮作的衣服 [9]
寓	yù	(V) to lodge; (N) lodging [10]
登臨	dēng lín	(V-V) climb heights and walk by river valleys (dēnggāo línyuān 登高臨淵) [10]
補	bǔ	(V) to supplement, repair, patch; (SV) nourishing [10]
勝	shèng	(SV) to be superior (to) [10]
都	dū	(N) capital city [10]
悲	bēi	(SV) sad, mournful [11]
煙	yān	(N) smoke, mist [11]
晶	jīng	(N) crystal [11]
慄	lì	(V) to tremble; (SV) trembling, fearful [11]
象	xiàng	(N) image (cosmic symbol) [11]
勞	láo	*(V) to tire something through labor [11]
渥然	wò rán	(Adv/Adj) glistening, moist [11]
採	cǎi	(V) to pluck [12]
隅	yú	(N) corner (here, signifying a geographical direction) [12]
絲	sī	(N) silk [12]
鈎	gōu	(N) a hook [NB: also written 鉤] [12]
須	xū	(N) beard [NB: later full form commonly written 鬚] [12]
紫	zǐ	(N) purple; (Adj/SV) purple [12]
帽	mào	(N) cap [12]
幾何	jǐhé	(Question word) how many; how much [12]
壻	xù	(N) husband (as in <i>fūxù</i> 夫壻) [NB: also written 婿] [12]

十三畫

詳	xiáng	(V) to know, to know in detail [1]
會	huì	*(V) to match, tally with [1]
嗜	shì	(V) to like, have a taste for [1]
置	zhì	(V) to set in place, to establish [1]
著	zhù	(V) to author (a literary work) [1]
愈	yù	(Adv) increasingly [2]
解	jiě	*(N) explication [2]
詠	yǒng	(V) to chant, to sing [2]
詩	shī	*(N) a poem; <i>The Book of Poetry</i> (<i>Shijing</i> 詩經) [2]
傳記	zhuànjì	(N) [R+R] narrative and historical records [2]
微	wēi	*(SV) obscure (here: of rank) [2]
置	zhì	(V) to place, set up [3]
跡	jī	(N) a trace; track (also pronounced jì) [3]
殿	diàn	(N) a palace pavilion [3]
鼎	dǐng	(N) tripod; cauldron [4]
愈	yù	(V) to recover (from illness) [4]
賊	zéi	(N) bandits [4]; (V) to harm [11]
慈	cí	(V) 愛護; (Adj) 仁愛的 [5]
雷	léi	(N) 下雨時發電聲 [5]
碁	qí	(N) a marker in a board game [6]
超	chāo	(V) to surpass, exceed [6]
斟	zhēn	(V) to pour [6]
置	zhì	(V) to set up, to establish [6]
寧	nìng	(Part.) functions much like qǐ 豈 [NB: In other constructions, 寧 functions like yuàn 願: to be willing; would rather. Distinguish níng: peaceful.] [6]
筆	bǐ	(N) brush [6]
演	yǎn	(V) to perform; to develop, elaborate [6]

塊	kuài	(N) lump, mass (used as a measure) [6]
跪	guì	(V) to kneel [6]
著	zhuó	*(V) to play (as a move in a board game) [6]
業	yè	(N) 事務 [7]
遂	suì	*(V) to complete (some act or series of actions to the end) [10]
慍	yùn	(SV) 心中懷所不滿 [7]
傳	zhuàn	(N) 所受之學業 [7]
逸	yì	(SV) at ease [8]
鳳	fèng	(N) mythic bird, like the phoenix [8]
煌煌	huáng huang	(SV) bright, gleaming [8]
勢	shì	(N) power, advantage, propensity [8]
惔惔	tāo tāo	(SV) overflowing (probably loan graphs for 滔滔) [8]
馳	chí	(V) to gallop [10]
蜜	mì	(N) honey [10]
稠	chóu	(SV) dense [10]
傷	shāng	(V) to injure, suffer a defect; to regret, feel sadness; (N) a wound [10]
滿	mǎn	(V) to fill [10]
塞	sài	(N) a frontier pass [10]
蜀	shǔ	(Place name) Sichuan [10]
道	dào	(N) an administrative region (as a “circuit” of administrative inspection) [10]
嘒	tí	(N) a cry, a call (as a bird) [NB: also written 啼] [10]
塘	táng	(N) a pool [10]
煖	nuǎn	(SV/Adj) warm [NB: the more common graph is 暖] [10]
蜂	fēng	(N) bees [10]
窟	kū	(N) cave [10]
零	líng	(SV) withered [11]
肅	sù	(SV) solemn, austere [11]
葱籠	cōng long	(SV) richly verdant (NB: in some editions, the graph 蔥 is used) [11]

嗟	jiē	(Voc) an exclamation of dismay [11]
賊	zéi	*(V) to harm [11]
感	gǎn	(V) to sense, to be moved (at heart) [11]
搖	yáo	(V) to shake, totter [11]
籠	long	(N) basket, cage [12]
著	zhù	(V) to show, reveal [12]
解	jě	*(N) a stanza [12]
遣	qiǎn	(V) to dispatch (someone, on a mission) [12]
載	zài	*(V) to ride [12]
皙	xī	(Adj/SV) bright [NB: also written 晰] [12]

十四畫

號	hào	(N) an informal name; (V) to call someone by a name (NB: háo: [V] to cry out) [1]
輒	zhé	(Adv) in every case; soon thereafter [1]
褐	hé	(N) coarse cloth [1]
屢	lǚ	(Adv) frequently, multiple times [1]
頗	pō	(Adv) rather, to some degree (a mild intensifier) [1]
爾	ěr	*(Part.) Question word (rare: generally found only in Han era texts) [2]
碧	bì	(Adj/SV) green; azure [3]
酸	suān	(Adj/SV) sour [3]
種	zhǒng	(V) to plant [4]
慶	qìng	(N) celebration; cause for celebration; (V) to celebrate, congratulate [4]
獄訟	yù song	(N) crime (lit: “jail-worthy litigation”) [4]
精	jīng	(N) 神怪, 靈氣 [5]
貌	mào	(N) 樣子, 面容 [5]
蜩蟬	wáng liǎng	(N) 一種神奇動物 [5]
榼	kē	(N) a goblet [6]
趕	gǎn	(V) to catch up to [6]
算	suàn	(V) to calculate; (N) calculation, sum [6]
漏	lòu	(V) to leak [6]
誦	sòng	(V) 以大聲讀 [7]
漏	lòu	(N) clepsydra (water clock) [8]
蓋	gài	*(N) lid, cover (rain/sun shield over a carriage) [8]
際	jì	(N) border, interval (of space or time), occasion [8]
蒼	cāng	(Adj/SV) azure [8]
蒼生	cāng shēng	(N) the common people [8]
構	gòu	(V) to construct, to fashion [8]
屢	lǚ	(Adv) repeatedly [8]

誌	zhì	(V) to make a record [8]
實	shí	(Adv) truly, in fact [10]
蒼茫	cāng máng	(SV) vast; indistinct [10]
銓	quán	(V) to select, weigh (here cognate with quán 詮: to annotate) [10]
嘉	jiā	(SV) excellent, beautiful, fine [10]
輕	qīng	(SV/Adj) light in weight, buoyant in feel [10]
銜	xián	(V) to hold in the mouth [11]
號令	hào lìng	(R+R) military commands and orders [11]
慘	cǎn	(SV) cruel [11]
綠縵	lǜ rù	(SV) luxuriantly green [11]
槁	gǎo	(SV/Adj) withered [11]
摧	cuī	(V) to break, destroy [11]
睡	shuì	(V) to sleep [11]
綺	qǐ	(N) woven and patterned silk; damask [12]
頗	pō	(Adv) a bit; rather [NB: also pronounced pǒ] [12]

十五畫

慕	mù	(V) to hope for; to be jealous of [1]
嘶	sī	(V) neigh; (N) a neigh [3]
瓢	piáo	(N) a dipper [1]
賦	fù	(V) to intone (a poem) [1]; (N) a rhapsody (poetic form) [10]
窮	qióng	(Adj/SV) to be exhausted, at a [dead] end; without resources [2]
盤	pán	(N) a basin [3]
潸然	shān rán	(Adv) tearfully [3]
適	shì	(Adv) appropriately, timely, fittingly [4]; (SV) suitable, fit for; (Adv) just now [6]
賜	cì	(V) to present; (N) gift. (NB: also pronounced: sì) [4]
蹕	zhou	(V) 跳躍 (tiàoyuè) [5]
適	shì	(SV) suitable, fit for; (Adv) just now [6]
增	zēng	(V) to increase [6]
憐	lián	(V) to pity, to empathize with [6]
燒	shāo	(V) 溫 [9]
廢	fèi	(V) 棄 [7]
數	shǔ	(V) to count, enumerate [8]
噦噦	huì huì	(SV) sound of tinkling bells (NB: also, yuěyuě: vomiting sound) [8]
徹	chè	(V) to remove, to curtail [8]
諂	chǎn	(Adj) flattering, toadying [8]
謀	móu	(V) to plot, to plan [8]
鋪	pū	(V) 同「鋪」: 陳設 [9]
謀	móu	(V) to plan [10]
樂土	lè tǔ	(N) paradise [10]
腸	cháng	(N) belly [10]
衝	chōng	(N) a thoroughfare, bustling intersection [10]
銷	xiāo	(V) to melt, dispell [10]

慰	wèi	(V) to comfort [10]
磊落	lěi luò	(SV) towering high [10]
緊	jǐn	(SV) tight; (Adv) tightly [10]
寫	xǐe	(V) to write, to describe [10]
敵	dí	(N) an enemy, the enemy, a peer; (SV) to be matched [11]
墨	mò	(N) ink [11]
遭	zāo	(V) to encounter [11]
戮	lù	(V) to execute, slaughter [11]
質	zhí	(N) substance, material, character (NB: zhì: to pawn) [11]
緗	xiāng	(N) light brown (of silk) [12]
鋤	chú	(N) a hoe [12]
踟躕	chíchú	(Adv) to hesitate [12]
駒	jū	(N) a colt [12]

十六畫

憤	fèn	[N] anger, agitation [1]
據	jù	(V) to rely on; base (something) on [1]
麋	jūn	(N) river deer [2]
憶	yì	(V) to recall [3]
噩	è	(SV/Adj) 驚人的 [5]
曉	xiǎo	(V) to understand; (SV) bright; (N) dawn [3]
興	xīng	(V) to arise, rise up, arouse [4] (see below: xìng [6])
熾	chì	(SV) ablaze, abundant [4]
遺	yí	(V) abandon [4]
優游	yōu yóu	(Adv-V) indulge in leisure pursuits (lit.: excellently wander) [4]
獯	xiāo	(N) 一種神奇之巨 (jù: big, giant) 人 [5]
機	jī	(N) trigger, incipient spring of action, key point, secret [6]
興	xìng	(N) pleasure, interest, excitement [6] (see above: xīng [4])
濃	nóng	(Adj/SV) concentrated, thick [6]
錢	qián	(N) cash [8]
蕪	wú	(SV) overgrown with weeds [8]
壁	bì	(N) wall [8]
擁	yǒng	(V) 抱 [9]
應	yìng	(V) to respond [10]
頭	tóu	*(N) top (used as a noun suffix) [10]
潔	jié	(SV) pure [11]
錚錚	zhēng zhēng	(SV) clanging [11]
噫嘻	yī xī	(Voc) Ah! [11]
霏	fēi	(SV) thin (of mist); thick (of falling snow) [11]
憤	fèn	(Adv) angrily [11]
餘	yú	*(Adj) overabundant [11]
熹	xī	(V) to take pleasure in [12]

頭	tóu	*(Prepositional complement) nominalizes preceding preposition [12]
髻	jì	(N) a bun, coiled hair [12]
劍	jiàn	(N) sword (variant of 劍) [12]
擔	dān	(N) a carrying pole; a burden being carried; a burden [12]
髭	zī	(N) moustache [zīxū 髭須: (R+R) facial hair] [12]

十七畫

環	huán	(N) a ring; (V) to encircle [1]
儔	chóu	(N) friend, counterpart [1]
蕭然	xiāorán	(SV) desolate, barren [1]
麋	mí	(N) a kind of deer (David's deer) [2]
薪	xīn	(N) firewood [2]
彌	mí	(Adj) full; (Adv.) more [4]
薦	jiàn	(V) to recommend (for office); (Adv) repeatedly (here: year after year) [4]
繅	sāo	(V) 抽 (chōu: pull, pull out) 弓 繭 (jiǎn: silkworm cocoon) 絲 [5]
絜	yī	(Adv) precisely, indeed, solely [4]
戲	xì	(V) to play [6]
檢	jiǎn	(V) to examine [6]
鮮	xiǎn	(SV) 少 (NB: 讀 xiān 則有新鮮意) [7]
講	jiǎng	(V) 解說 [7]
聰	cōng	(SV) acute of hearing [8]
總	zǒng	(V) to assemble (here: assemble and control) [8]
黜	chù	(V) to expel [8]
瞳	tóng	(N) eye, pupil of the eye [8]
氈	zhān	(N) 毯子 [9]
隱	yǐn	(V) to hide; (SV) to be hidden, concealed [10]
谿	xī	(N) mountain stream [10]
闊	kuò	(SV) vast [10]
蕭颯	xiāo sà	(SV) crisp, fresh (of wind) [11]
蕭條	xiāo tiáo	(SV) desolate [11]
斂	liǎn	(V) to gather together, collect [11]
黝然	yōu rán	(SV) black (some text versions have 黝 yī) [11]
趨	qū	(V) to walk hurriedly [12]
殊	shū	(Adj/SV) outstanding, special [12]

十八畫

舊	jù	*(N) long time friend or acquaintance [1]
臨	lín	(V) to approach, draw near to [3]
簞	dān	(N) a coarse food basket [1]
觴	shāng	(N) wine goblet [1]
雜	zá	*(Adv) miscellaneous, here and there; (SV) interspersed [2]
襦	rú	(N) blouse; jacket [4]
繁	fán	(Adv) in great numbers; (Adj) numerous, abundant [4]
歸之	guī zhī	(V-O) to return credit (for something) to [4]
簿	bù	(N) a note book, register [6]
顏	yán	(N) 臉 [7]
職	zhí	(N) office, duties of office [8]
闕	què	(N) watchtower, Imperial Palace tower [8]
曙	shǔ	(N) daybreak, dawn [8]
邇	ě	(SV) nearby [8]
釐	lí	(V) to manage, correct [8]
隳	huī	(V) to destroy [8]
霧	wù	(N) fog [10]
霧凇	wù sōng	(N) 霧水凝成冰花 [9]
薯蕷	shǔ yù	(N) yams [10]
蹟	jī	(N) trace (NB: also written 跡, 迹) [11]
濤	táo	(N) waves [11]
豐	fēng	(SV/Adj) abundant [11]
蟲	chóng	(N) insects, crawling animals [11]
騎	jì	(N) horseman; cavalryman [NB: qí (V) to ride on horseback] [12]

十九畫

贊	zàn	(V) to praise; (N) a eulogy, a literary coda in the form of a eulogy [1]
懷	huái	*(V) to care for, to long for [1]
懸	xuán	(V) to hang [3]
癡	chī	(SV) 發瘋 [9]
懶	lǎn	(SV) lazy [10]
鏡	jìng	(N) mirror (here used as an adverb) [10]
藥	yào	(N) medicine [10]
驚	wù	(V) to move about [10]
鏜鏜	cōng cōng	(SV) clanging [11]
飄	piāo	(V) to float and flutter in air [11]
襦	rú	(N) a short jacket [12]
繫	xì	(V) to tie; to be tied [12]

二十畫

邊	biān	(N) an edge, side; (Prep) beside [1]
饑	jī	(N) famine [4]
籍	jí	(N) a register [6]
疇	chóu	(N) tilled fields [8]
爐	lú	(N) 爐子；「爐火」就是爐子 [9]
巖	yán	(N) cliff [10]
醃	yàn	(SV) dense, strong (also written 醃) [NB: possibly xiān: (SV) salty] [10]
觸	chù	(V) to touch; to touch together [11]
鐵	tiě	(N) metal [11]
騰	téng	(V) to leap [11]
髯髯	liánlián	(Adv.) dangling down (of whiskers or temple hair) [12]

二十一畫

露	lù	(N) dew [3]
欄	lán	(N) a balustrade [3]
蘭	lán	(N) orchid [3]
屬	zhǔ	(V) to address or toast (an assembled group) [4]
魖	xū	(N) 怪物之或現或否者 [5]
騷	sāo	(N) 憂傷 [5]
禳	rang	(V) to exorcise [6]
齎	jī	(V) to give (as a gift) [here used as an Adv.] [6]
鶴	hè	(N) a crane [6]
譴	qiǎn	(N) condemnation, censure [6]
饒	ráo	(SV) fertile [10]

二十二畫

讀	dú	(V) to study; to read [1]
闢	pì	(V) to open [8]
禳	ráng	(V) to exorcize [8]
臟	zàng	(N) bodily organ [10]

二十三畫

麟	lín	(N) a <i>qilin</i> (or <i>kirin</i>) beast (sometimes equated to a unicorn) [2]
讎	chóu	(N) enemy, enmity [8]
驚	jīng	(SV) startled, alarmed [11]

二十四畫

靈	líng	(N) a numinous being, a being's spirit; (SV/Adj) numinous, efficacious [2]
驟	zòu	(V) to gallop; (Adj/Adv) rapid / rapidly [11]

二十五畫

鬣	liè	(N) a horse's mane [2]
蠶	cán	(N) silkworms [<i>cánsāng</i> 蠶桑: (N) sericulture] [12]

二十七畫

鑾	luán	(N) carriage bells [8]
鑿	záo	(V) to bore (through turf, stone, etc) (NB: also pronounced zùo) [4]

二十九畫

驪	lí	(N) a black horse; (Adj) black, as a black horse [12]
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